CANON 5D MARK II FULL TEST!!

POPULAR
Photography
FEBRUARY 2009

PG. 70

WORLD'S LARGEST IMAGING MAGAZINE

NEW

AMAZING 24.5MP D3X

NIKON

THE BEST YET!!

HOW-TO TIPS
10 DSLR PROBLEMS ...SOLVED

BETTER PHOTOS
CREATE MAGIC IN JUST 5 SECONDS

PHOTOSHOP
5 NEW REASONS TO LOVE PHOTOGRAPHY

+

- THE 50MM F/1.4: THE 'CHEAP' LENS YOU MUST BUY
- FREE: 7 GREAT PHOTO FREEBIES

WWW.POPPHOTO.COM
U.S./FOR.$4.99 CAN.$5.99 U.K.£3.75
03907 02
0 273081 3

Sponsored by

SONY

Sign up today!

www.digitaldaysphoto.com

HOUSTON, TX • NASHVILLE, TN • BOSTON, MA

digitaldays

Hands-on photography workshops

For more information call toll free 888-243-6464

- Presented by the experts at *Popular Photography*
- Photo tips for any camera brand
- Improve your photographic technique
- Learn digital workflow
- Photograph live models

PHOENIX, AZ • DENVER, CO • LOS ANGELES, CA

Bokeh
ORIGINAL
PROCESSED WITH Bokeh™
MAKE YOUR SUBJECT POP!
"Alien Skin's Bokeh is an indispensible tool for the creative digital photographer!"
TONY SWEET, Nikon Legend Behind the Lens
www.tonysweet.com

ACCURATE LENS SIMULATION: Finally, you can manipulate focus just like fast expensive lenses with Bokeh™, Alien Skin's latest Photoshop® plug-in. Bokeh is the only software that accurately simulates the distinctive blurring and creamy highlights of real lenses. We performed careful experiments with lenses famous for their bokeh highlights, such as the Canon® EF 85mm f/1.2 II and the Nikon® 105mm f/2.8 Macro. The result is a photo-realistic look, in contrast to the unnatural blur from other software.

10% off YOUR ORDER with offer code POP0902

LIMITLESS CREATIVE CONTROL: Turn your f/22 shot into an f/1! After the shoot it's not too late to decrease depth of field. Bokeh can make distracting surroundings fade into the distance, drawing attention to your subject. You can get creative with full control of a radial or planar sweet spot, just like expensive tilt-shift lenses. Vignetting can help frame a portrait or give that Lomo look. Bokeh is so flexible that it can even render heart-shaped highlights!

ALIEN SKIN SOFTWARE

VISIT **www.alienskin.com** FOR INFO, EXAMPLES, AND A FULLY FUNCTIONAL 30-DAY DEMO.

© 2008 Alien Skin Software, LLC. All rights reserved. Bokeh is a trademark and Alien Skin Software is a registered trademark of Alien Skin Software, LLC. All other trademarks, including Photoshop, Canon, and Nikon, are trademarks of their respective owners.

toll free **888.921.SKIN (7546)**

CONTENTS

64 Lessons at 105 Degrees
The desert makes for great pictures–if you can handle it.
By Jad Davenport

FEBRUARY 2009 VOLUME 73, NO. 2

ON OUR COVER

NEWSSTANDS: We got our hands on Nikon's amazing new 24.5MP flagship, the D3X. Our First Look is on page 76. *Photo by Tony Cordoza.*

SUBSCRIBERS: For intimate portraits and other classic shots, nothing beats a 50mm f/1.4 lens. Get the whole story on page 52. *Photo by Michael Soo.*

FEATURES

48 A Photoshop Valentine Five ways to say "I love you" with software. *By Debbie Grossman*

52 Fast, Cheap & Classic The 50mm f/1.4 lens–photography's low-cost magic bullet. *By Peter Kolonia*

60 The Five-Second Rule For creative photos, timing is everything. *By Dan Richards*

116 10 Fast Fixes for Everyday Photo Problems What to do when you don't know what to do. *By Philip Ryan*

HOW-TO

24 Nature A new perspective on scenics with a long lens. *By Ian Shive*

28 Traveling Photographer Shoot the life of the party down in the Big Easy. *By Lori Fredrickson*

30 Digital Toolbox Make cool faux-miniatures without a tilt-shift. *By Debbie Grossman*

42 Tips From a Pro Take a red-hot photo under searing pressure. *By Laurence Chen*

44 You Can Do It Capture the thrill of an air show at top speed. *By Jim Goldstein*

85 Three Ways Control white balance for compelling photos. *By Kathleen Davis*

COLUMNS/DEPARTMENTS

11 Editorial Learning a new DSLR? Take the controls. *By John Owens*

12 The Goods An all-weather compact, backdrops to rent, and more.

14 High 5 Beautiful fine-art papers for inkjet printers.

16 How I Shot This A pro pulls a great subject out of thin "airness."

34 Lighting Third-party lights with built-in control. *By Peter Kolonia*

120 Backstory Finding nature in desolate industrial zones.

TESTS/REVIEWS

70 DSLR Test Canon EOS 5D Mark II: Canon's new full-framer is on a power trip, and resistance is futile.

76 First Look Nikon D3X: Pumped full of megapixels, Nikon's new full-frame flagship is ready to roll.

78 Lens Test Tamron SP 10–24mm f/3.5–4.5 Di II LD AF: This digital-only zoom offers superior distortion control.

80 Which Calibrator Should I Buy? One color management tool for monitors, printers, and projectors.

+ PLUS

8.....Letters
20.....YourBestShot
36.....The Fix
38.....Picture Doctor
90.....Cheat Sheet
94.....Time Exposure
106.....Tech Support
112.....By the Book
119.....Speaking of Photography
82.....Classified Advertising

Web Exclusives

ONLY ON WWW.POPPHOTO.COM

2009 DIGITAL WIZARD CONTEST

Want to win $1,000? Fire up your software! It's time for our sixth annual image-editing competition. All you have to do turn up to a dozen ordinary photos into one stunning original image. Everything you need, from the contest rules to the photos you'll transform, are posted here.

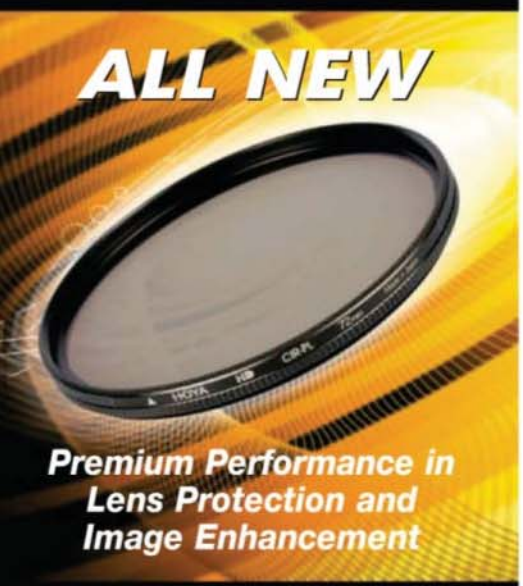
WIN A TRIP FOR TWO TO MAUI

You know you want to go–now let your photo show us just how much. Thanks to the Maui Visitors Bureau (www.visitmaui.com) and Royal Lahaina Resort (www.2maui.com), your creativity can win you a tropical vacation. Check our site for all the details and rules for our Magical Maui! How Bad Do You Want It? Photo Contest.

WWW.POPPHOTO.COM

HOYA
HD
FILTER SERIES

ALL NEW



Premium Performance in
Lens Protection and
Image Enhancement

HD GLASS
High Density Sharp Cut UV Glass
•
Chemically Enhanced
Optical Glass is 4x Stronger
UV

HD COATING
8-layer Anti-Reflective Multi-Coating
•
Water Repellent
Scratch & Stain Resistant
UV / CIR-PL

HD FRAME
Wide-Angle Lens Compatible
Ultra Thin Frames
•
Hi Pressure Press-Mounted Frames
UV / CIR-PL

HD POLARIZING FILM
High Transparency
& High Durability UV Absorbing Film
CIR-PL

HOYA is a registered trademark of Hoya Corporation.

EXCLUSIVE DISTRIBUTION BY:
THK PHOTO PRODUCTS, INC.
Tokina • HOYA • Kenko • SLIK
7642 Woodwind Drive, Huntington Beach, CA 92647
Visit our website for more information at
www.thkphoto.com

POPULAR
Photography

Senior Vice President / Editor in Chief	**John Owens**
Managing Editor	**Miriam Leuchter**
Art Director	**Jason Beckstead**
Senior Editor	**Peter Kolonia**
Senior Editor	**Dan Richards**
Senior Editor	**Debbie Grossman**
Technical Editor	**Philip Ryan**
Technology Manager	**Julia Silber**
Assistant Editor	**Lori Fredrickson**
Assistant Editor	**Kathleen Davis**
Art/Production Assistant	**Linzee Karasik**

Contributing Editors Tim Fitzharris, Russell Hart, Peter Krause, Neal Matthews, Arthur Morris, Tony Nagatomo, Bryan F. Peterson

www.PopPhoto.com Editor	**Stan Horaczek**
In Memorium	**Herbert Keppler**

Vice President/Publisher	**Jeffrey Roberts**
Associate Publisher	**Anthony M. Ruotolo** (212) 767-6397
Business Development Manager	**Phil Mistry**
Senior Account Executive	**Sara Schiano Flynn**
West Coast Ad Director	**Bob Meth** (323) 954-4836
East Coast Ad Manager	**Peter Romanoff**
Account Executive	**Tara Weedfald**
Classified Ad Sales	**Chip Parham** (212) 767-5717
Group Billing Director	**Irene Reyes Coles**
Group Marketing Director	**Cathy Christino**
Senior Promotions Designer	**Erin Friedmann**
Senior Promotions Designer	**Lindsay Krist**
Director of Special Events	**Michelle Cast**
Special Events Producer	**Erica Johnson**
Special Events Coordinator	**Vanessa Vazquez** (212) 767-6009
Digital Days Coordinator	**Athos Kyriakides**
CheckRated Store Program Manager	**Harold O. Martin**
Assistant to the Publisher	**Karen Persaud**
Sales Assistant	**Lauren Brewer**
Production Director	**Diane Arlotta**
Production Manager	**Vicki Feinmel**
Production Assistant	**Marjorie Johnson**
VP, Finance Director	**William Frank**
VP, Consumer Marketing	**Philip Ketonis**
Senior Group Circulation Director	**Mirta Soto**
VP, Retail Sales and Marketing	**William Michalopoulos**
Newsstand Sales Director	**Margaret J. Hamilton**
VP, Director of Corp. Marketing	**Al Silvestri**

Executive VP/Group Publishing Director, Men's Enthusiast Network (M.E.N.)
Integrated Sales and Marketing
Nicholas J. Matarazzo

Advertising Sales Offices
Headquarters: Anthony M. Ruotolo (aruotolo@hfmus.com)1633 Broadway, 43rd Floor, New York, NY 10019; (212) 767-6397. **Los Angeles: Bob Meth** (bmeth@hfmus.com) 5670 Wilshire Blvd., Suite 1600, Los Angeles, CA 90036; (323) 954-4836; Fax: (323) 954-4801. **Detroit: Melissa Homant** (mhomant@hfmus.com) 1585 Eisenhower Place, Ann Arbor, MI 48108; (734) 205-1100; Fax: (734) 971-9188. **Japan: Shigeru Kobayashi** (shig-koby@media-jac.co.jp) Japan Advertising Communications, Inc., Three Star Bldg., 3-10-3 Kanda-Jimbocho, Chiyoda-ku, Tokyo 101, Japan; (011) 81-3-3261-4591; Fax: (011) 81-3-3261-6126.

HFMUS. HACHETTE FILIPACCHI MEDIA U.S. A LAGARDÈRE ACTIVE COMPANY
MPA ABC Popular Photography & Imaging

POPULAR PHOTOGRAPHY IS PUBLISHED BY HACHETTE FILIPACCHI MEDIA U.S. (WWW.HFMUS.COM)
Alain Lemarchand, President and Chief Executive Officer; Philippe Guelton, Executive Vice President and Chief Operating Officer; Catherine R. Flickinger, Executive Vice President and General Counsel; Nicholas J. Matarazzo, Executive Vice President/ Group Publishing Director, Men's Enthusiast Network/Integrated Sales and Marketing; Philippe Perthuis, Senior Vice President, Chief Financial Officer; Tom Donohue, Senior Vice President, Chief Technology Officer; Bennett Theimann, Senior Vice President, Chief Procurement Officer; Thomas Masterson, Senior Vice President, Consumer Marketing & Manufacturing; Todd Anderman, Senior Vice President, Digital Media; Anne Lattimore Janas, Senior Vice President, Corporate Communications; Eileen F. Mullins, Vice President, Human Resources; John Owens, Senior Vice President, Group Editorial Director

COPYRIGHT © 2009, HACHETTE FILIPACCHI MEDIA U.S., INC. PRINTED IN THE UNITED STATES. Popular Photography, Popular Photography & Imaging, Pop Photo, and Modern Photography are registered trademarks of Hachette Filipacchi Media U.S., Inc.

HFM U.S. IS PART OF LAGARDÈRE ACTIVE, A DIVISION OF LAGARDÈRE SCA (WWW.LAGARDERE.COM)
Didier Quillot, CEO, Lagardère Active
Jean de Boisdeffre, CEO International of Magazine Division, Lagardère Active

READER INQUIRIES: We cannot answer reader inquiries by phone, only by mail. Questions or comments on editorial content should be addressed to Popular Photography, 1633 Broadway, New York, NY 10019; e-mail: PopEditor@hfmus.com. By submitting comments, you agree that they may be edited at our discretion and published in the magazine. We can't guarantee that we will answer all letters. Editorial contributions (texts preferably on disk) must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of artwork, photographs, disks, or manuscripts. **SUBSCRIPTION INQUIRIES:** Popular Photography, P.O. Box 54915, Boulder, CO 80322-4915, call (386) 597-4375, or fax (303) 604-7644; allow at least 8 weeks for a change of address to become effective. Include old and new address, enclosing an address label from a recent issue. Subscription prices, U.S.: 1 year, $14.00, 2 years, $28.00; 3 years, $42.00. Canada (includes 5% GST) and other foreign: 1 year, $31.93; 2 years, $55.94; 3 years, $77.94. We accept Visa, MasterCard, and American Express. **BACK ISSUES:** For issues dated within the past 2 years, please send a check or money order for $8.95 ($10.95 from Canada; $15.95 from other countries–add $1.00 for Buying Guides and specials) per copy to: Popular Photography, Back Issues, P.O. Box 50191, Boulder, CO 80322-0191, or call (800) 333-8546. Occasionally we share our information with other reputable companies whose products and services might interest you. If you prefer not to participate in this opportunity, please call (386) 597-4375 and indicate so to the operator. **REPRINTS AND EPRINTS:** For information, please contact Brian Kolb at Wright's Reprints, (877) 652-5295 or bkolb@wrightsreprints.com.

Tokina

ALL NEW
AT-X 116 PRO DX
AF 11-16mm f/2.8

One Touch FC Focus Clutch WR Weather Resistant

The new Tokina AT-X 116 PRO DX is an ultra-wide angle lens with a lightning fast f/2.8 aperture for better photography in low-light situations. Many photojournalists consider having an f/2.8 apertured lens a must. Based on the award-winning optical design of the AT-X 124 PRO DX (12-24mm f/4) lens, the new AT-X 116 PRO DX has a short zoom range to maintain optical quality at wider apertures. With Tokina the difference is clear.

Available Mounts:
Canon and Nikon Digital Cameras with APS-C sized sensors

More Wide-Angle lenses!

AF 12-24mm f/4
AT-X 124 AF PRO DX
Super Wide-Angle Zoom

AF 10-17mm f/3.5-4.5
AT-X 107 DX Fish Eye
Round Your World

EXCLUSIVE DISTRIBUTION BY:

THK PHOTO PRODUCTS, INC. | 7642 Woodwind Drive, Huntington Beach, CA 92647

Tokina • HOYA • Kenko • SLIK | Visit our website at **www.thkphoto.com**

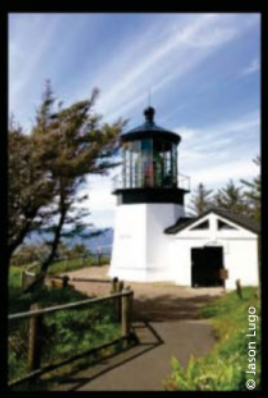
Oregon Coast

JUNE 5–7, 2009

© sprout22

© Greg Cooksey

© Angus Plummer


© Jason Lugo

© Barry Gregg

© Matt Niebuhr

© Jeff Nagy

MENTOR SERIES®

Worldwide Photo Treks

Follow Nikon professional photographers Reed Hoffmann and Steve Simon as they lead you along Oregon's rich and rugged coastline, a remarkable stretch of terrain ranging from rocky cliffs to evergreen woods to desert-like dunes and sandy beaches. A slice of America truly unique in its offering of dynamic landscapes and wildlife, the Oregon Coast will allow you to capture stunning scenery that will enhance your portfolio beyond measure.

After meeting with your mentors in Portland, we'll depart for the coast and start near Cannon Beach, a locale renowned for its forested headlands and soaring monoliths. Traversing through Ecola State Park, you'll photograph picturesque vistas, the Tillamook Lighthouse and surfers along Indian Beach. Arcadia Beach and Hug Point offer such photos ops as tide pools, majestic sand and rock structures. At sunset, photograph Haystack Rock, the 235-ft famous landmark home to an abundance of marine life.

Let the morning light enhance your photos of Cape Meares State Park. Walk along the ocean bluffs to the Lighthouse for a fantastic lookout. Whether the waves are dramatically crashing or softly lapping against the cliffside, you are sure to capture a gorgeous portrait of this quaint edifice. Travel on the nearby paths for another unique photo op—the eerily shaped "Octopus Tree", a giant spruce with tentacle-like branches reaching toward the sky. Indian lore has it that the tree was morphed into this unlikely shape during its youth when it was used to hold the chief family's canoes. Enormous Sea Stacks, rocky coves and waterfalls are just a few of the other sights you will want to fill your frame with while in this area.

Next head to Tillamook Bay. Visit the harbor where fishing boats launch and the rugged mountains meet the coastal plains. Experience this scenic sandy peninsula to photograph the many birds that frequent the estuary.

Experience the late afternoon light on the famous Three Arch Rocks near Oceanside. To finish up a day of spectacular sights, stop along the coast to capture the sunset along the miles of sandy beachscape. Capture a silhouette of the horseback rider as the sun goes below the horizon.

Start your next day photographing from the overlook on Neah-Kah-Nie Mountain, which juts 1600 feet above the beach and provides magnificent views of Manzanita Beach, the Nehalem Bay Area and - on a clear day - all the way to Rockaway Beach. Point your zoom lens out towards the sea and you may even capture seals, egrets and heron among the jetty in their natural habitat.

Everywhere you turn along the Oregon Coastline is a breathtaking viewpoint and impressive sight to see. Sign up today for a trek that is sure to open your lens to an array of unforgettable photo ops!

SCHEDULED TO APPEAR

Limited to 20 Students per Instructor

REED HOFFMANN
USA Today
Blue Pixel Inc.

STEVE SIMON
New York Times Magazine
Life

Workshop fee: **$925***

*includes in-the-field instruction, entrance fees, presentations, digital reviews, an Mpix photo book and transportation to each shooting location.

Register Online
www.mentorseries.com

For more info call Toll Free
1.888.676.6468

Special Thanks to our Premier Sponsor:

Come to the Oregon Coast and try out some of the latest equip-ment that Nikon offers including their high-performance digital SLRs, NIKKOR lenses and a variety of Coolpix compact digital cameras. You'll capture the Oregon Coast as never before!

At the heart of the image™ Nikon

With Additional Support From:

Microsoft Mpix PHOTOSHELTER bogen imaging

AUTOFocus Tips from the asphalt studio

I like to shoot classic cars, and local car clubs provide plenty of them when they hold their monthly meetings in mall parking lots. To overcome the aesthetics of the parking lot, I zero in on details, as I did on this Corvette. But that's not the only challenge. The high-gloss paint and chrome reflect everything, and dust and dead bugs frequently get in the way.

Beating reflections is simple: Angle the camera down slightly. The camera sees pavement reflected in the doors and quarter panels, and the neutral gray blends with the color of the car. Hoods and trunks reflect the sky regardless of camera angle, so they always look great. When windows are in the shot, I ask the owner to roll them down. Polarizing filters and careful composition take care of windshields.

Since chrome usually has a convex shape, most reflections are small and indistinct. What are noticeable are people standing nearby. Wait until they move out of the shot.

I've found that the best way to fix spots and bug problems is to retouch later. It's easy because painted metal is a smooth surface and even in tone. Chrome is more difficult, so I retouch only the worst offenders.

The best time to shoot is in the late afternoon on sunny, cloudless days. Nothing says "classic automobile" better than the sun glinting off metal and the cool look of blue sky reflected in chrome. I use short prime lenses (24-, 50-, and 85mm) on a Nikon D80, small apertures for good depth of field, and a tripod. ***Glenn Upton***
Ottawa, Ontario, Canada

Tester's choice

In the test of the Nikon D90 (Nov. 2008), you said the camera "passed tests in the Pop Photo Lab with gusto." You didn't specifically say, but I assume that all tests were conducted with the 18–105mm f/3.5–5.6G ED VR DX AF-S Nikkor that comes with the kit.

Anthony M. Suriano
Goodyear, AZ

No. The Pop Photo Lab always tests DSLRs with the same 50mm f/1.4 lenses. We have such a lens for each brand. On Four Thirds system cameras, we use a Panasonic 25mm (50mm equivalent) f/1.4.

Different strokes

In Your Best Shot (November 2008), you said that the second-place photographer "made minor adjustments in Corel Paint Shop Pro 7 and Adobe Photoshop CS." I've been using Paint Shop Pro for years, but did any version really have features that aren't in Photoshop? *Harvey B. Steinberg*
Rockville, MD

Even though Photoshop has many more features now that it's up to CS4, Corel's Paint Shop Pro Photo (now on version X2, a.k.a. 12) has plenty of tools that aren't in Photoshop—and it always has. Paint Shop Pro includes, for example, specific "makeover tools" for fixing blemishes or whitening teeth. There are features for making frames and adding edges, or giving your pictures old-time film looks. And while you could figure out how to do all this in Photoshop, Corel gives you dedicated tools for such tasks. There's also a big difference in street price—Paint Shop Pro Photo costs $80; Photoshop CS4, $699.

Tanks? No, thanks

Wondering what to do with your old darkroom stuff? Well, I've found that a stainless steel two-reel 35mm processing tank is just the right size for cooking biscuits on a camp stove. I put one reel in to keep the biscuit off the hot bottom. But be sure you don't put the top down tightly or it will blow off when the air inside heats up. Remember, you're not trying to keep the fixer from leaking out.

Scott McCann
Queenstown, MD

And we've found the enlarger useful for making shadow puppets.

GET IN TOUCH!
E-mail us at PopEditor@hfmus.com.

GLENN UPTON, WWW.GLENNUPTONPHOTOGRAPHY.COM

New Portrait Professional 8 for Mac & PC.
Ultra easy portrait touch-up software.
See it to believe it. Free trial.

Portrait Professional 8 is new, incredibly easy to use portrait enhancement software. Offers complete creative control. Improve any aspect of your portraits instantly, just by moving sliders. Fast. Easy. Great results.

Don't take our word for it. Download the free trial for Mac & PC at www.PortraitProfessional.com and see for yourself. And from just $79.95 for the standard version, it knocks spots off the competition, as well as your subjects.

SPECIAL **10% EXTRA DISCOUNT** FOR POP PHOTO READERS IF YOU ENTER THE COUPON **VM042** WHEN BUYING ONLINE.

www.PortraitProfessional.com

LENSBABY™ creates instruments designed to bend the rules back in your favor. Instruments like our new **COMPOSER™** selective focus lens that offers artists a whole new level of precision and ease of use—even with one hand. **SEE IN A NEW WAY.**

www.lensbaby.com

By John Owens

Learner's PERMIT

C'mon, take the controls

FLASH FORWARD: Use your pop-up on bright days for fill flash to open up shadows and increase shutter speed.

Yes, I know, you can just open the box, charge the battery, slip in a memory card, and start shooting pictures. Impressive pictures. Today's DSLRs are that good.

But I guarantee you even better photos if you change just a few of your DSLR's fresh-out-of-the-box default settings. Here are some that our editors always switch before firing even a single shot with a new camera:

•Forget Auto ISO.

Set it to ISO 400. That's a good all-around sensitivity and, as test results from the Pop Photo Lab prove, virtually every DSLR gets great image quality at this setting. If you have to go higher in low light, or lower in bright light, you are, as Technical Editor Philip Ryan points out, "just a few clicks away in either direction."

Why not just leave it to the camera? Auto ISO is likely to set it too high in normal conditions, and not go far enough in extreme cases. With most cameras, the Auto range is ISO 200–800. Yet you can typically manually dial the ISO up to ISO 1600 or beyond for low-light work, and down to 100, where the image quality usually is the best of all.

•Control the flash.

Auto Flash is the default setting, and it's *soooo* point-and-shoot. You didn't buy a DLSR for snapshots with brightly lit, obviously flashed subjects and completely lost black backgrounds.

Instead, do what Senior Editor Dan Richards does: Go into the menus and set it to Fill Flash. This means you'll have flash whenever you want it—just pop up the pop-up flash. "I also set the flash compensation to –1 EV," says Richards. This gives you a burst of light that doesn't overpower the ambient light in the frame. You can, for instance, brighten up a face without blowing out the subject and forgetting about the light in the rest of the image. The result looks more natural and better exposed.

•Don't be normal.

Do you shoot JPEGs? If so, check the default setting for image size. If it isn't on the highest-quality JPEG, dial it up. Often, the default is "Normal," at least one step below "Fine." The lower the setting, the more the image file is compressed. As Dan Richards points out, "The difference is likely to show up in images with lots of detail as pixelation and jagged edges."

•Color your space.

If "sRGB," "Adobe RGB," and "color space" make you want to turn the page, please bear with me. All this means is how many colors can be represented in your image files, the "color gamut."

Chances are, your camera is set to sRGB, a relatively small gamut that matches most low-cost computer monitors. But increasingly, LCD displays can show the more expansive Adobe RGB color space. And your next computer monitor probably will, too. So why not start shooting in that color space now? "It's like you're future-proofing your files," says Philip Ryan.

On a standard monitor, you won't notice much difference with Adobe RGB; maybe just a little less pop in the colors. But when you print these files on a good inkjet printer (which has a large color gamut), you're likely to see more range. And that's a good thing.

Of course, if you shoot RAW, you can always adjust the color space any way you want. But if you shoot any form of JPEG, or want to save a step in your RAW processing, go into the menus and set the color space to Adobe RGB.

One more thing you shouldn't leave to automatic? The owner's manual. The camera can't read it for you.

CHRIS LATHAM, WWW.CHRISLATHAMPHOTOGRAPHY.COM

OUR EDITORS' PICKS

Cold Weather Companion

$280, street ■ www.olympusamerica.com

Underwater housing and sturdy camera strap aside, you probably hesitate to take your camera down the slopes with you in winter. Fret no more! The 10.1MP Olympus Stylus 1050 SW is freezeproof (down to 14 degrees), waterproof (down to 10 feet), and shockproof. **HOT:** Tap Control feature lets you operate picture playback, shadow adjustment, and flash by touching the top, back, and sides of the camera in shooting mode, even when wearing gloves. **NOT:** Planning a big day out? Pack an extra Li-ion battery—one will last just 200 shots.

Frequent Flyer

$270, street ■ www.tenba.com

Keeping luggage within air travel restrictions around the world can be a daunting task. Tenba has simplified it with its Roadie Universal Photo Roller, sized to meet stringent overhead compartment standards in parts of Africa, Asia, and South America. The hard-walled photo case is small enough to be carried on, but large enough to hold a full kit. **HOT:** Extra strong walls of honeycombed, high-impact plastic. Removable divider insert that converts bag to conventional luggage. **NOT:** Minimal padding on laptop compartment. No customized pockets for smaller items.

Back Me Up

$50–$70, direct ■ www.rentscenicbackgrounds.com

Portrait backgrounds are useful, but problematic: They don't come cheap, and once you've bought them, you have to store them. If you own just one or two backdrops, every portrait you shoot has the same look. Solution? F.J. Westcott's studio backdrop rental service. **HOT:** For $50 to $70 (depending on the size), they will mail you any of 100-plus scenic, abstract, or decorative portrait backdrops to use for one week. When the week is up, you send it back in the postage-paid envelope—or buy it for around $150. **NOT:** Renting new backdrops week after week at 50 bucks a pop can become a very expensive habit.

HOW-TO

Get over the death of

Polaroid's instant camera with Fujifilm's new Instax 200 instant film camera ($70, estimated street) and Instax Instant Color Film ($29, estimated street, for a 20-pack; www.fujifilm.com).

Learn on the go with

a pocket-sized ring of plastic-coated Photo CheatSheets, with tips and tricks for common shooting situations for various types of cameras. ($25–$35, direct; www.fotosharp.com)

Keep your hands free

to bike, snowshoe, ski, hike, or do any other activity. Strap your camera to your body with the Keyhole Hands-Free Camera Harness and you're ready to explore. ($30, direct; www.backcountrysolutions.com)

Double your fun with

the Blackbird, a new 35mm twin-reflex plastic camera that comes in three colors. Buying it online at shopping.icp.org/store supports the International Center of Photography, too. ($135, street)

Wear your photos,

make them into a pillow, or just get creative using custom fabric printed with your images by Spoonflower. ($18 per yard, direct; www.spoonflower.com)

FOTOLIA V/FOTOLIA.COM (LCD IMAGE)

6400: Maximum low-noise ISO setting of the new Nikon D700.

0: Quality low-light shots you'll ever miss again.

Introducing the Nikon D700, with D3-level performance packed into a new, more compact body. It has a 12.1 megapixel FX-format (full-size, 35mm equivalent) CMOS sensor with 51 autofocus points. Edge-to-edge image sharpness no other camera in its class can match. A remarkably low-noise ISO range of 200-6400. Plus 8 fps speed at full FX resolution.* The Nikon D700. Learn more at **nikonusa.com**

Upload, organize and share your pictures online at mypicturetown.com

Nikon

At the heart of the image

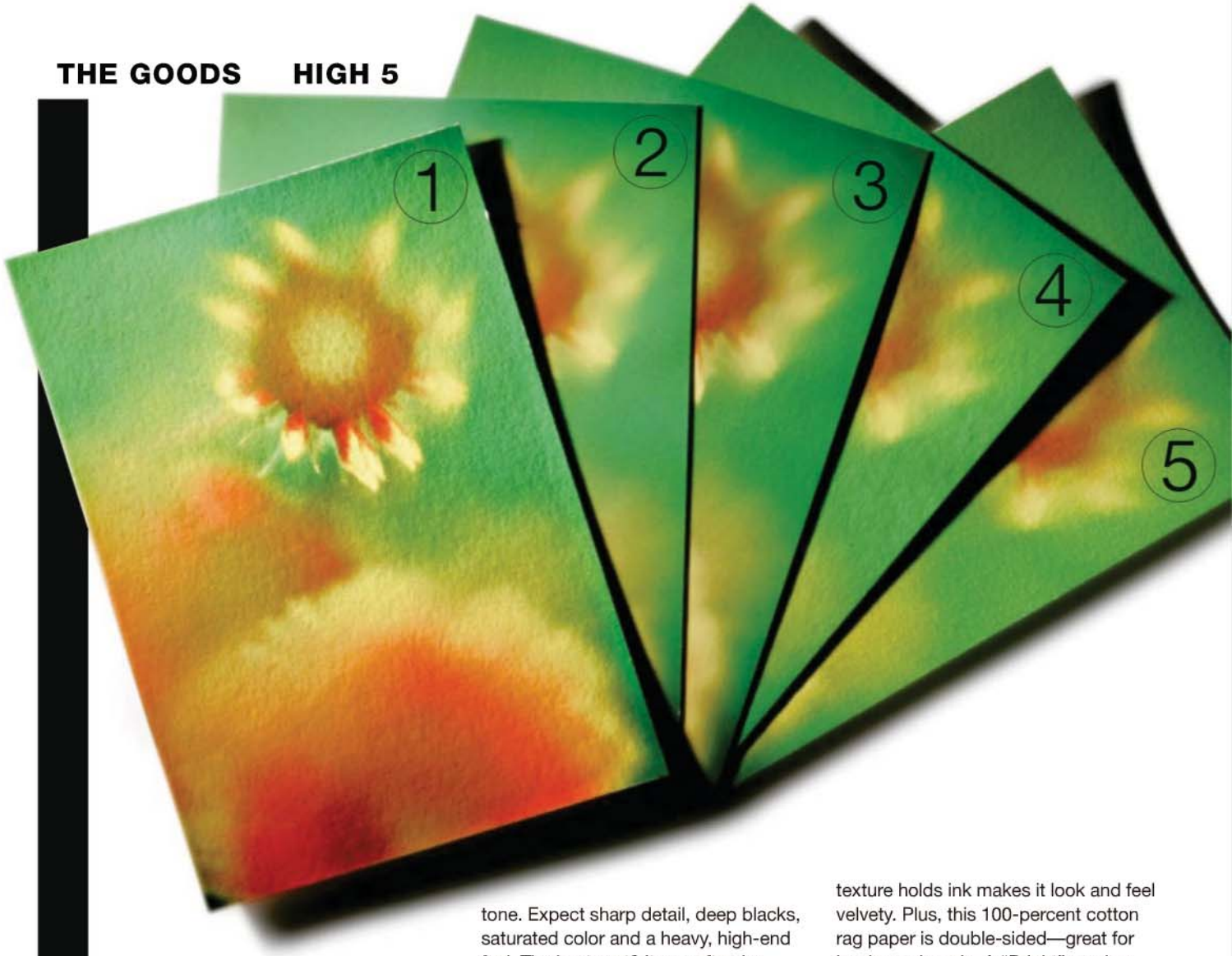
"Highest in Customer Satisfaction with Digital SLR Cameras, Two Years in a Row, Tied in 2008."

Nikon D Series received the highest numerical score among digital SLR cameras in the proprietary J.D. Power and Associates 2007-2008 Digital Camera Satisfaction Studies℠ tied in 2008. 2008 study based on 8,099 total responses measuring 8 product lines and measures opinions of consumers who purchased a digital camera in the previous 12 months. Proprietary study results are based on experiences and perceptions of consumers surveyed in June-July 2008. Your experiences may vary. Visit jdpower.com

45 million NIKKOR

Over 45 Million NIKKOR® Lenses Produced.

*Requires MB-D10 battery pack, sold separately. Nikon® and D700™ are registered trademarks of Nikon Corporation. ©2008 Nikon Inc.



1. Hahnemühle Museum Etching, 350 gsm

$37, street, for 20 8.5x11-inch sheets ■ www.hahnemuhle.com

Wow. That's the feeling we had when we held a print on this slightly textured 100-percent cotton rag paper. Its 350-gsm weight makes it feel like a mat board, which means that it's not easily damaged when handled, and it can be matted and framed at very large sizes without having to be mounted (unlike some lighter-weight papers). Black-and-white images truly shine on this paper, as do reproductions of watercolors and paintings.

2. Ilford Galerie Gold Fibre Silk, 310 gsm

$14, street, for 10 8.5x11-inch sheets ■ www.ilford.com

This paper blends a fiber base with a semigloss finish and slightly off-white tone. Expect sharp detail, deep blacks, saturated color and a heavy, high-end feel. The best part? It can often be found at prices 30–50 percent lower than other fine-art fiber inkjet papers.

3. Innova FibaPrint White Semi-Matte, 300 gsm

$41, street, for 25 8.5x11-inch sheets ■ www.innovaart.com

Bright white paper with a slightly more "organic" feel than Ilford's Gold Fibre, it prints with a made-in-the-darkroom look. The heavy, semi-matte surface produced rich, full-scale images, and is ideal for pictures of all types, from portraits to landscapes, in color or in black-and-white.

4. Moab Entrada Rag Fine Art, 300 gsm, Natural

$30, street, for 25 8.5x11-inch sheets ■ www.moabpaper.com

If any paper could be called romantic, this is the one. The way its subtle texture holds ink makes it look and feel velvety. Plus, this 100-percent cotton rag paper is double-sided—great for books and cards. A "Bright" version is also available for those who crave a slightly brighter, more neutral paper base. And lighter, dual-sided 190-gsm sheets are available in both versions.

5. Red River Paper LuxArt Satin Rag, 270 gsm

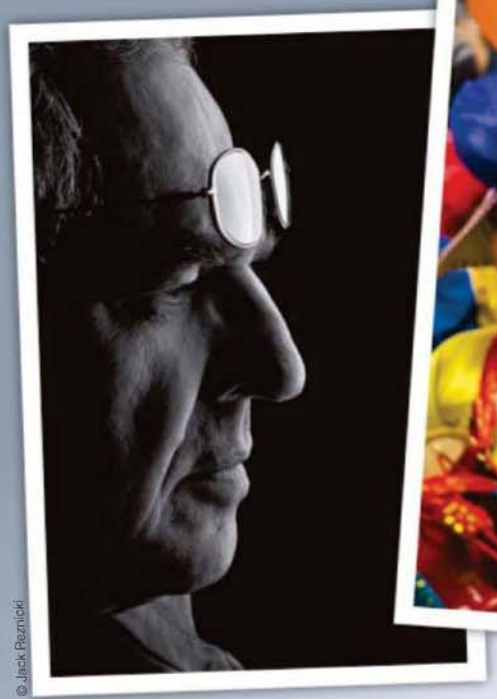
$57, street, for 25 8.5x11-inch sheets ■ www.redriverpaper.com

This fine-art paper has a unique look and feel. It's a heavy, slightly off-white watercolor paper, with a 100-percent cotton base, and a prominently-textured surface that looks almost as though it were sprayed with a fine semigloss coating. By reducing the ink density when using matte black ink, you can produce high-quality prints using either matte-black or photo-black inks (avoiding the need for an ink switch that is common on many Epson pigment-based inkjet printers).

—Andrew Darlow

ANDREW DARLOW (FLOWER)

EPSON®
EXCEED YOUR VISION



EPSON GIVEAWAY!
Enter for a chance to win an Epson printer or a Mentor Series® Photo Trek.* Details below.

Upgrade your prints.

WITH EPSON'S NEW BREAKTHROUGH 13 INCH PIGMENT BASED PRINTERS

www.popphoto.com/virtualphotolab

Epson has added two exciting new 13 inch wide printers to its award winning line-up with the Epson Stylus® Photo R2880 and R1900 Printers.

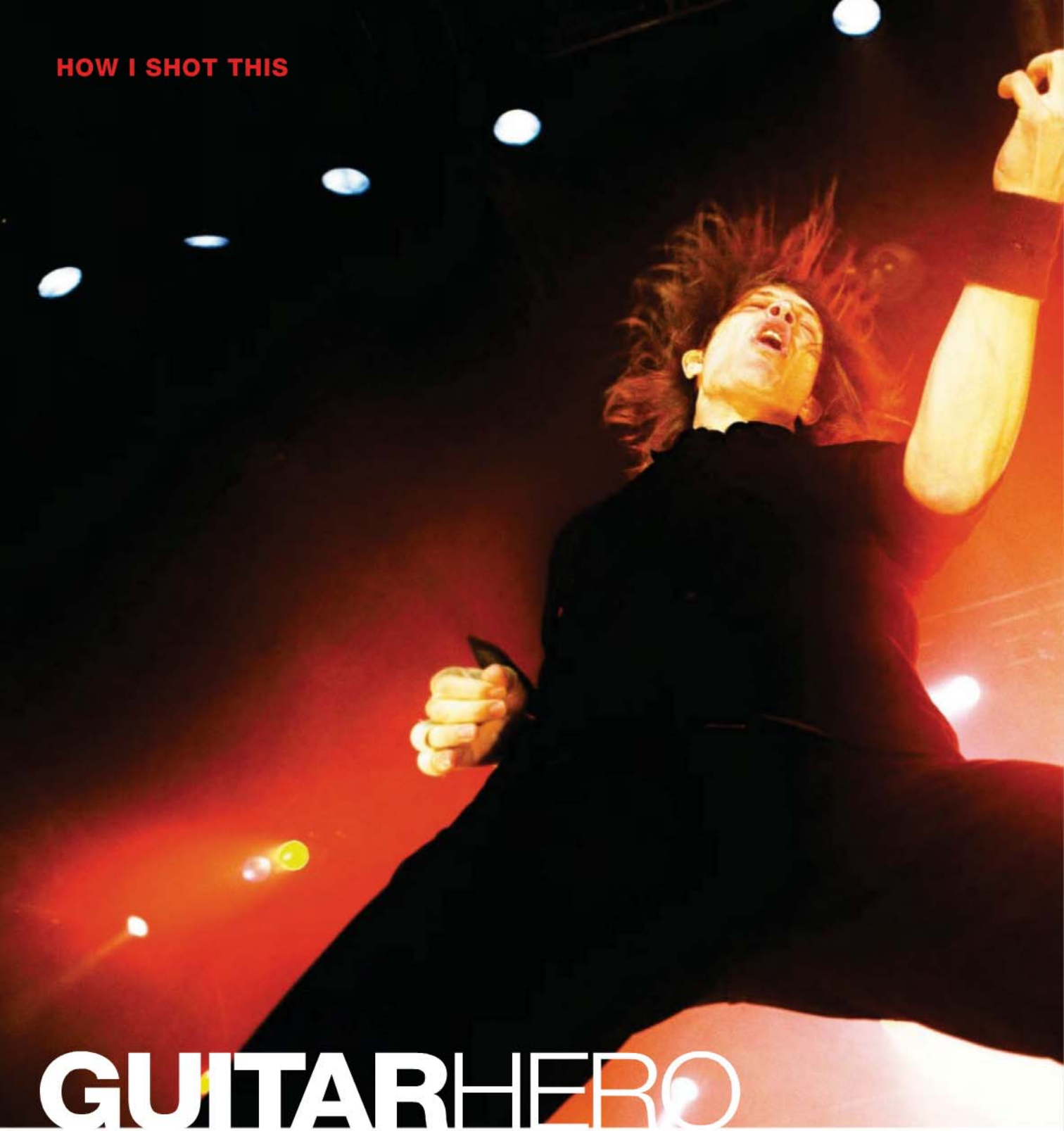
EPSON R2880
The Epson Stylus Photo R2880 produces exhibition quality prints in both Black & White and Color and incorporates the same inkset that has been extensively used by some of the world's leading professional photographers, all in a 13 inch wide printer.

EPSON R1900
The Epson Stylus Photo R1900 sets a new standard, delivering vibrant colors on a stunning glossy surface along with blazing speed and is able to produce prints in mere minutes.

To learn more about these breakthrough printers check out the Virtual Photo Lab at
www.popphoto.com/virtualphotolab
and click on the flash animated videos with noted photographer Jack Reznicki.

Enter for a chance to win an amazing prize!
You could win an Epson R2880 or R1900 printer, or a 4-day, 3-night domestic Mentor Series® Photo Trek, complete with roundtrip airfare and hotel accommodations!*

*No purchase necessary. Must be legal U.S. resident, 18 or older, to enter and win. Sweepstakes begins on October 10, 2008, and ends on January 31, 2009. Complete sweepstakes details available at http://www.popphoto.com/virtualphotolab. Void where prohibited. Sponsored by Epson America, Inc. and Hachette Filipacchi Media U.S. Inc. Epson and Epson Stylus are registered trademarks and Epson Exceed Your Vision is a registered logomark of Seiko Epson Corporation. All other product and brand names are trademarks and/or registered trademarks of their respective companies. Epson disclaims any and all rights in those marks. Copyright 2008 Epson America, Inc.



GUITAR HERO

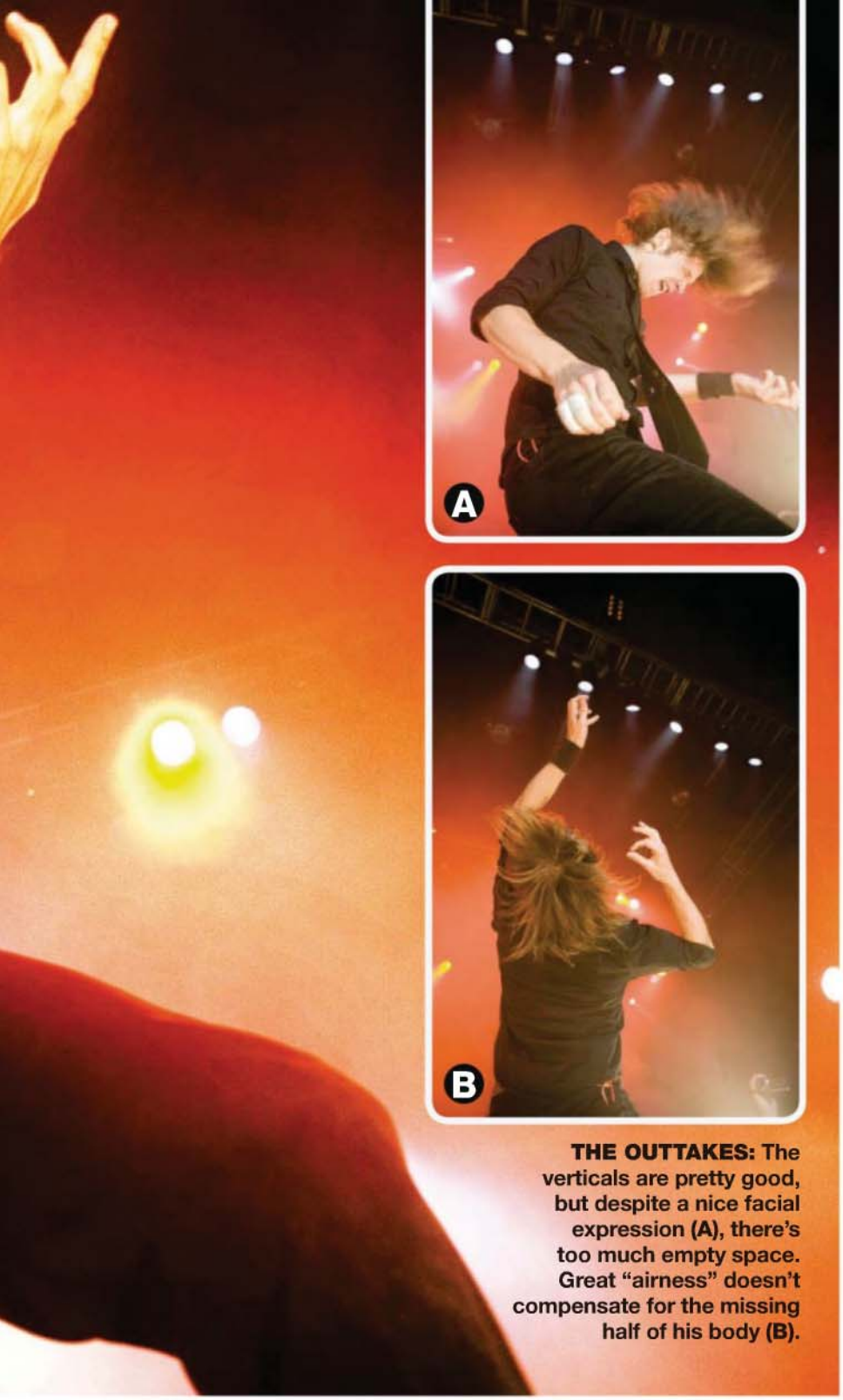
AN IMAGINARY GUITAR MAKES A GREAT PICTURE

Shizuka Minami was studying aerodynamics in her native Japan when her famous professor became the subject of a yearlong documentary film. Watching the crew, Minami found herself more interested in their work than her own and, soon after, moved to New York City to study at the International Center of Photography. Since graduating from ICP's photojournalism program in 2005, she's been freelancing as an editorial photographer. See her work at www.minamishizuka.com.

Q. What are we looking at?

A. It's the World Air Guitar Championship. This was last year's international competition in Finland—[this person] won third place. They are very serious. There are some national competitions, too. My friend asked me if I wanted to go see the U.S. Air Guitar Championship in

PHOTOS BY SHIZUKA MINAMI; INTERVIEW BY DEBBIE GROSSMAN



THE OUTTAKES: The verticals are pretty good, but despite a nice facial expression (A), there's too much empty space. Great "airness" doesn't compensate for the missing half of his body (B).

New York, and I really loved it as a subject, so that's why I went to the world championship. Twenty people from 17 countries compete. It's been going on for 12 years now.

Q. How does it work?

A. The competitor has one minute to perform. They are playing an invisible guitar. There are judges with three criteria: technical skill…

Q. How do you judge technical skill in air guitar?

A. Nobody knows exactly. It's invisible.

Q. And the other criteria?

A. Stage charisma and "airness." They made that word up. Most of the contestants participate just for fun. They choose their own songs. Most [of the] people can't play real guitar.

Q. Did you have a press pass for the event?

A. Yes. I approached a Japanese magazine first, and they were interested, so I got the press credit and shot it for them.

Q. Where are you standing?

A. I was in front of the stage in a special press area. There were about 20 other photographers and TV crews around me. I made sure I was in the center because I wanted to get a good image.

Q. What gear did you use?

A. That's a Canon EOS-1Ds Mark II. The lens is a Canon 24–70mm; my focal length is 24mm because I'm so close to the subject. There's plenty of light from the stage, so at ISO 1600 I didn't need a flash. The lighting changed constantly, so I chose f/3.5 to make sure I'd have a fast enough shutter speed to make the image sharp.

Q. What makes this the best version?

A. I shot the vertical ones first. Each contestant only plays for one minute, and as time was running out, it occurred to me that I should shoot horizontally too. I just wanted to cover both so I'd have a choice later. But in the end, I liked the horizontal better. I think it really captures his energy and emotion.

Q. Did you do much in postproduction?

A. I shot it RAW. I used auto white balance, and I liked the setting the camera chose. At ICP, I just studied journalism so I don't know that much about retouching. All I did was change the Curves for high contrast.

Q. Have you ever tried air guitar yourself?

A. No, I just take the pictures.

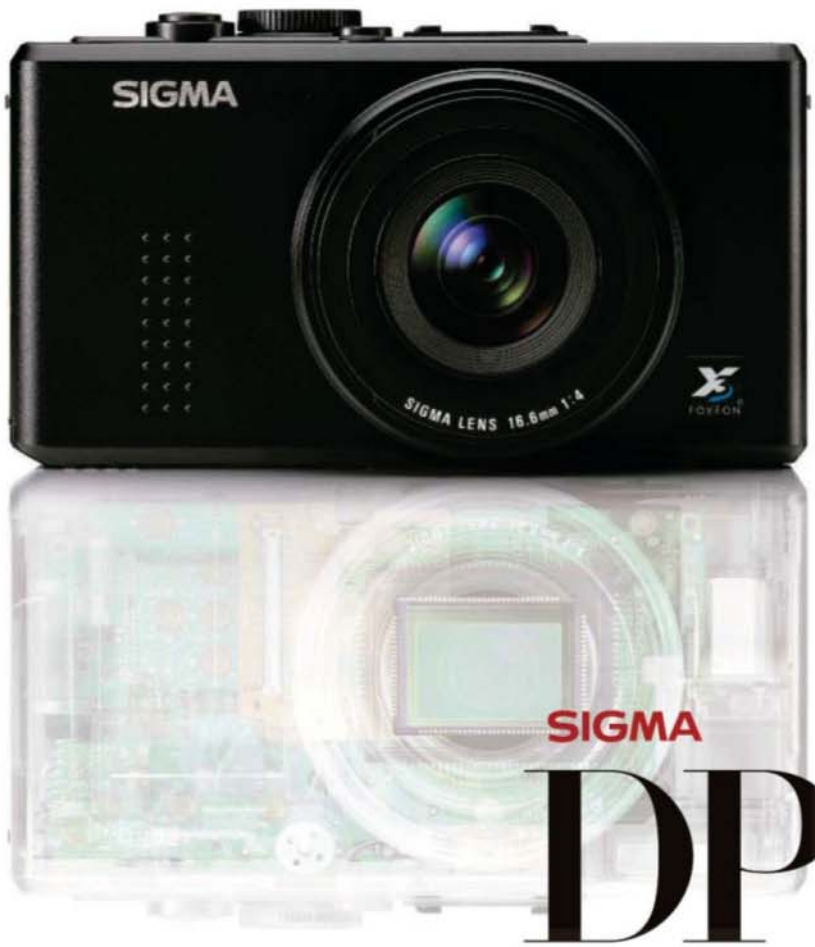
Q. Do you think you'll ever return to Japan?

A. Maybe after five or 10 years I'll go back to my country. I miss the sushi.

SIGMA

A camera for Artists.

It's a high-performance compact digital camera,
designed to deliver hardcore artistic control.
It's going to make you fall in love with photography, all over again.
The Sigma DP1, a camera that belongs to no known category.
The camera no one's made before.



SIGMA

DP1

THE SIGMA DP1
A FULL SPEC COMPACT
DIGITAL CAMERA WITH ALL
THE POWER OF DSLR

THE SIGMA DP1. Innovation admired by the world, in your hands. → **www.SIGMA-DP1.com**

The built-in SLR-sized 14-megapixel image-sensor is 7 to 12 times bigger than that of an ordinary compact digital camera. The Foveon® direct image sensor captures all the RGB data on every pixel. The 16.6mm F4 lens uses large-diameter(14.5mm) aspherical glass molds for superior high-resolution and high-contrast performance. And the brand-new "TRUE" image-processing engine delivers new insight. Measuring just W:113.3mm x H:59.5mm x D:50.3mm and weighing just 250g, the SIGMA DP1 is the world's first and only integral-lens high-performance compact digital camera with SLR specifications. It's designed to deliver pure creative control and ignite your creativity.

SIGMA CORPORATION OF AMERICA 15 Fleetwood Court, Ronkonkoma, N.Y.11779, U.S.A. Tel: 1-631-585-1144 www.sigma-photo.com

SIGMA

OUR WORLD

Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.
Photo data: SIGMA 24-70 mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS

Focusing on the ball, just as a player would, here in New York's Central Park.
The passion that this cricket player infuses into this ball is apparent in his fingertips. This shot was captured by a Sigma lens, a large aperture standard zoom lens optimized for full-frame digital SLR cameras. Benefiting from the latest optical design, a compact body length of only 3.7 in. (94.7mm) is achieved. Extra Low Dispersion (ELD), Special Low Dispersion (SLD) glass elements and an aspherical lens compensate for color aberrations and ensure high image quality. The Super Layer Multi Coating reduces flare and ghosting, and the Hyper Sonic Motor (HSM) ensures quiet, high-speed autofocus while allowing full-time manual focus override. With case, petal-type hood (LH876-01) Corresponding AF mounts: Sigma, Canon, Nikon, Sony, Pentax

NEW

24-70mm F2.8 IF EX DG HSM

Large aperture standard zoom lens optimized for full-frame digital SLR cameras that features a compact design and an HSM system.

SIGMA 24-70mm F2.8 IF EX DG HSM FOR DIGITAL

SIGMA CORPORATION OF AMERICA
15 Fleetwood Court, Ronkonkoma, NY 11779 • 631-585-1144
In Canada exclusively distributed by Gentec International, Markham, Ontario
Visit us on the Web at www.sigma-photo.com

USA 4 Year Service Protection

1st Place

Take Two

Utah-based nature photographer BRET EDGE, 38, knows how to work a scene. He won third place in Your Best Shot in July 2007 for his new take on Arches National Park, and he's managed to transform the oft-photographed site again with this wintry image. "I often visit the same locations in an attempt to create something completely different from what most have seen," he says. "In this case, I have the standard photograph at sunrise and at sunset. I've also light-painted the arch with star trails in the sky and photographed it during a snowstorm. I find it to be a creative challenge." Check out more of his work at www.bretedge.com.

TECH INFO: Tripod-mounted Canon EOS-1Ds Mark II and 24–105mm f/4L Canon lens with Singh-Ray polarizer. Exposure, 1/50 sec at f/22, ISO 100. Minor color corrections and adjustments in Adobe Camera RAW and Photoshop CS2.

By Kathleen Davis

2nd Place

Written in Black-and-White

Often the key to stunning photos is as simple as taking a small step outside your comfort zone. Network engineer BRETT COHEN, 40, usually shoots landscapes, but he decided to try some architectural photography at the Kimmel Center in his hometown of Philadelphia, PA. The play of light and shadows with the reflections in the glass roof make this attempt a winner. **TECH INFO:** Tripod-mounted Canon EOS 5D with 17–40mm f/4L USM Canon lens. Exposure, 1/2 sec at f/16, ISO 100. Converted to black-and-white in Adobe Photoshop CS3.

3rd Place

The Show Must Go On

London-based pro photographer JAMES ELLERKER, 30, didn't take no for an answer to get this image of Norman the Ringmaster backstage at Zippo's Traveling Circus. It was difficult to get access and permission to take pictures, but his persistence paid off. This photo won gold in the London Photographic Awards in 2007 before he sent it to us. **TECH INFO:** Hasselblad V-Series 501CM with 80mm lens. Exposure, 1/30 sec at f/4, on Kodak Portra 160VC. Minor retouching in Adobe Photoshop CS2.

Switching is This Easy.

DriveStation FlexNet™

Effortlessly switch between two connection methods:
USB for ***Plug-n-Play*** and ***Speed***
OR
Ethernet for ***Accessibility*** and ***Sharing***
All with the push of a button!

BUFFALO™

www.buffalotech.com

Available at: B&H Fry's JR MICRO CENTER

© Buffalo Technology (USA), Inc. Buffalo Technology, Buffalo logo and DriveStation are either trademarks or registered trademarks of Buffalo Technology (USA), Inc. The names and logos of other companies mentioned herein belong to their respective owners.

Text and photos by Ian Shive

TELEVision

A long lens brings a new perspective to scenics

It's the classic landscape: an epic panorama that includes a nice foreground element—a chunk of calved glacier, reflective pool of water, moss-covered rock, or spray of wildflowers.

Most photographers would instinctively reach for a wide-angle lens (16–35mm) and leave their telephoto lenses in the camera bag, saving them for wildlife or action shots. But it's time to think outside the ultrawide and retool the grand landscape with a 70mm or longer lens.

For starters, foreground elements aren't always necessary. It's rare that you'll find the perfect foreground element anyway—you may not find a single one on your backpack trip. While I still have a not-so-secret love affair with predictable foregrounds, my best landscapes are often shot at 70mm all the way up to 400mm.

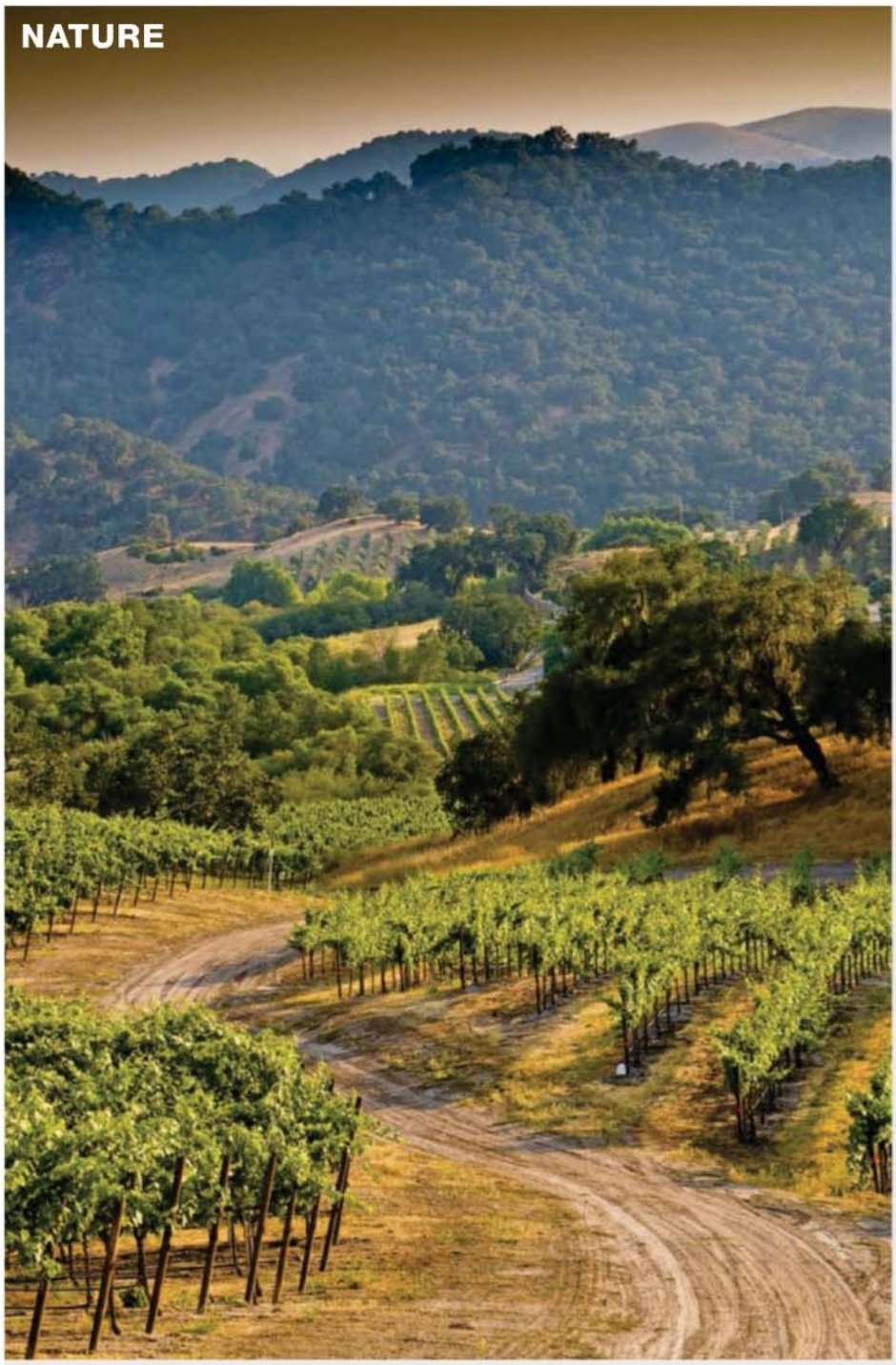
◀HOH RAIN FOREST OF OLYMPIC NATIONAL PARK, WA: A 100mm focal length isolated the single tree in what would otherwise be an even more cluttered landscape. Tripod-mounted Canon EOS 5D with 70–200mm f/2.8L Canon EF IS lens. Exposure, 1/4 sec at f/32 through a polarizing filter to keep colors vibrant, ISO 100. Blacks enhanced in Adobe Camera RAW for better contrast.

▲LAKE MCDONALD, GLACIER NATIONAL PARK, MT: Taken after sunset to ensure a placid lake and a cool blue color. Tripod-mounted Canon EOS 5D with 24–70mm f/2.8L Canon EF IS lens at 70mm. Exposure, 4 sec at f/22 through a 2-stop hard-edge ND filter to stretch out exposure time and control tone in the sky.

Here are key factors that make the image work when there is no obvious foreground element.

•Find a line your eye can follow. In the image of the moss-covered tree (opposite), the forest itself was littered with autumn color, mossy branches and many other vibrant distractions. Rather than shoot with a wide-angle lens and try to capture every aspect of this complex coastal rainforest, I found a tree in the distance and singled out its shape, lines, and colors with my 70–200mm lens at a 100mm focal length. It may appear to have been taken with a wide-angle, but the details are more accentuated, and your eye follows the branches through the scene.

Any element that leads the eye, such as a river, a mountain ridge, or a



RANCHO ARROYO GRANDE WINERY, ARROYO GRANDE, CA: The winding dirt road draws the viewer's eye into the scene. Tripod-mounted Canon EOS 5D with 70–200mm f/2.8L Canon EF IS lens. Exposure, 1/8 sec at f/32 through 3-stop hard-edge split ND plus 1-stop hard-edge split coral filter to keep tone and color in sky. Blacks enhanced in postproduction in Adobe Camera RAW; color temperature set to a slightly warmer balance.

winding dirt road (above) is a great way to replace your foreground element and carry the scene.

•**Keep it steady.** Long lenses do not play nicely with slow shutter speeds. Their long profiles catch every breeze and vibration, and their higher magnifications increase blur. While photographing yellow leaves against an old conifer (on the opposite page), the canopy of the forest and overcast sky spelled hideous conditions for a telephoto lens. But there are tricks to guarantee razor-sharp images.

First, maximize your depth of field by setting one of the smallest apertures available, especially if your subject is relatively close. (I often use f/32.)

Next, minimize vibrations. Mount your lens, not the camera body, to the tripod. The 70–200mm f/2.8L Canon EF IS lens I used for these shots has a tripod collar that attaches at the center of gravity of the combined camera and lens. (Many bigger lenses have tripod collars, although sometimes they are sold separately as accessories.) With the camera itself mounted to the tripod, the rig would be very nose-heavy and shake-prone.

Then, enable mirror lockup—the setting is usually in the camera's custom functions. The flipping of the reflex mirror can actually shake a long lens enough to ruin your shot.

Finally, use a cable release or the camera's self-timer to trip the shutter.

•**Compose minimally.** I once heard an artist say that painters add to a canvas until their visualization is complete, whereas photographers try to simplify a scene, subtracting elements until the "canvas" is boiled down to just the basics. A telephoto lens is the best paintbrush for this.

The scene at Glacier National Park (on the opening spread) was astonishingly vast—it seemed that not even a 2mm fisheye (if such a thing existed) could take it all in. So I went telephoto, simplifying the elements of the landscape and benefiting from the compression that takes place with long-lens perspective. I used a moderate focal length, 70mm, and concentrated on the mountain's shape and jagged lines.

The lesson? When you find yourself in a very open space, switch to a long lens and scan around for a more essential, minimalist take.

•**Keep your contrast.** When photographing with a tele across a long distance, haze, pollution, and other particles can reduce contrast

DENALI NATIONAL PARK, AK: The blacks were enhanced in Adobe Camera RAW to boost the contrast. Handheld Canon EOS 5D with 70–200mm f/2.8L Canon EF IS lens. Exposure, 1/400 sec at f/11 through a polarizing filter, ISO 100.

and wash out your images. A polarizing filter will cut through the haze and help preserve detail.

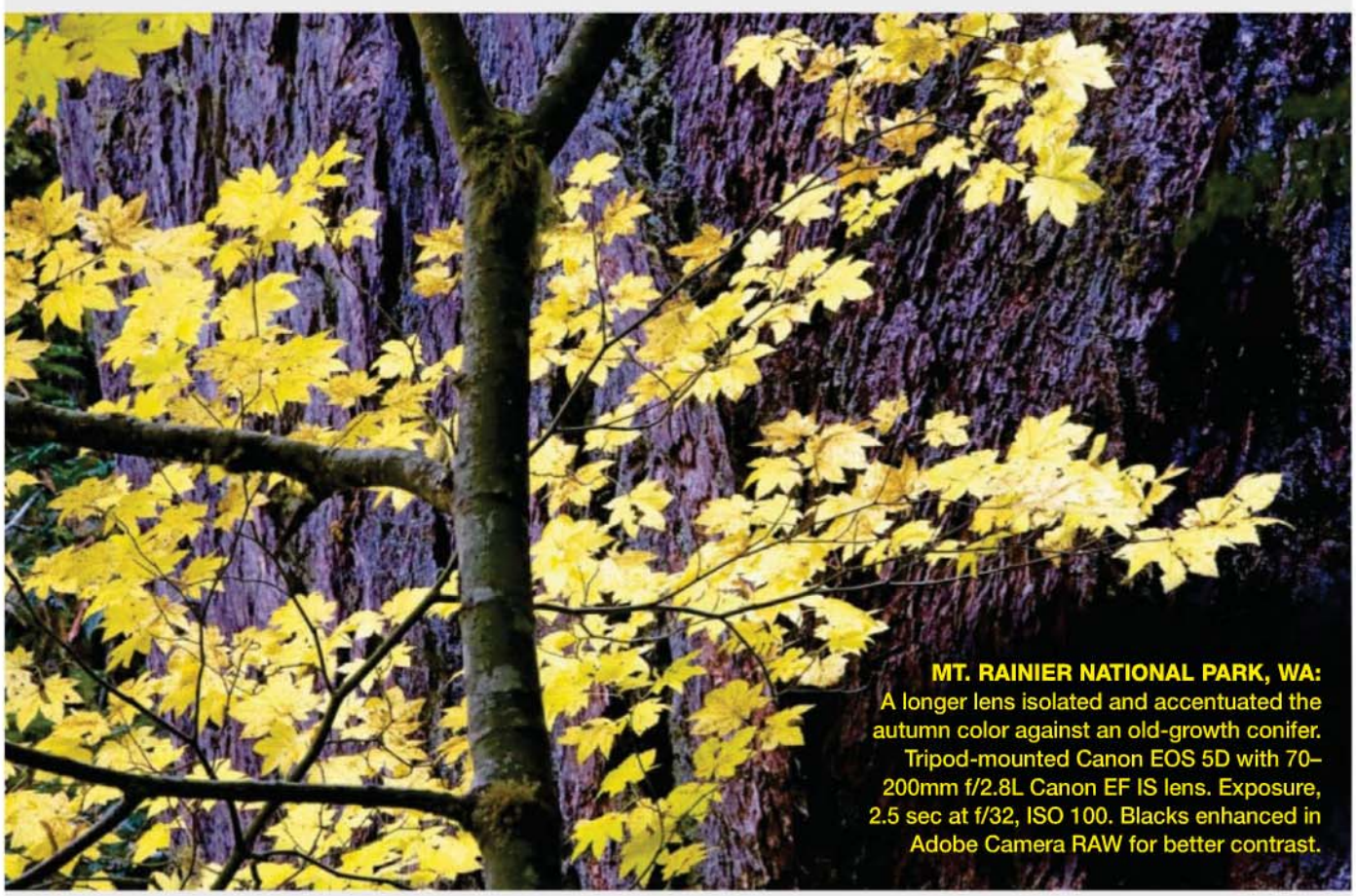
If you shoot in RAW (and you should), you can also add punch to your images in postproduction. Here's how I do it in Adobe Camera Raw (ACR): Open your image and make your usual adjustments. Either slide the tab to the right for deeper blacks until the image looks right (I did this for the mountain photo, above). Or, for finer tuning, go to the Tone Curve tab, where you can adjust highlights, lights, darks, and shadows. Experiment with the shadows and darks until you add enough contrast.

•**Manage your aperture.** When photographing objects that are reasonably close—less than a quarter of a mile away—I shoot only at the smallest aperture. With large apertures, such as f/2.8, there's a good chance that elements in the scene will be soft. This can be a desirable effect, but I prefer images that are as crisp as possible.

Also, large apertures vignette tele images—darken the edges and corners. (If you follow Pop Photo lens tests, you'll find that long lenses usually need to be stopped down 2 or 3 stops from maximum, sometimes more, to eliminate light falloff.)

So to keep colors and exposures balance throughout your images, use as small an aperture as you can.

Ian Shive is a Los Angeles-based nature photographer. To see more of his work, visit www.waterandsky.com.



MT. RAINIER NATIONAL PARK, WA: A longer lens isolated and accentuated the autumn color against an old-growth conifer. Tripod-mounted Canon EOS 5D with 70–200mm f/2.8L Canon EF IS lens. Exposure, 2.5 sec at f/32, ISO 100. Blacks enhanced in Adobe Camera RAW for better contrast.

MicroSync™
DIGITAL
Wireless Radio Sync System
for firing strobes and most SLR cameras*
Fire an SLR
Fire Strobes
Fire an SLR and Strobes
• Super miniature size.
• Advanced Radio Technology that doesn't require 'line of sight'.
• Works with auto focus and continuous shooting mode.
• Transmitter Battery life up to 3 years.
*Accessory cords available for most Canon, Nikon and Pentax DSLRs.
microsyncdigital.com
or call: 1-800-662-0717
MicroSync™ is a tamrac® product.
AMERICAN PHOTO 2005 ec editor's choice award
Tamrac, Inc. Chatsworth, California 91311
©2007 Tamrac, Inc. Patents Pending

By Lori Fredrickson

New Orleans

The streets of the Big Easy are festive year-round, with daytime jazz and nighttime revelry. But there's no better time to capture the energy of New Orleans than in the Carnival season leading up to Mardi Gras, which has gotten only more spirited as Orleanians celebrate their resilience. Krewes (parading organizations) create elaborate floats or stage masquerade balls for celebrations starting on Twelfth Night (January 6) and culminating with Mardi Gras (February 24, 2009). Don't get so caught up in celebration that you miss the city's other treasures. Here are tips to capture it all.

1 French Quarter. In the "Vieux Carré," you'll always see cobbled streets, bright stucco walls, and wrought-iron balconies. In Carnival season, you'll see walking parades of tourists and locals wearing costumes and masks. Expect the unexpected—as when photographer Cosmo Condina (www.cosmocondina.com) stumbled upon this parade-cum-birthday-party for a local entertainment producer with live music, acrobats, and stilt-walkers. "Make eye contact with performers," he advises. "If they notice you, they'll work with you." Tight composition with a long telephoto will capture detail on storefronts and faces in live-music clubs; a wide-angle lens will take in the narrow streets.

2 Jackson Square. Jutting into this historic French Quarter park and gathering grounds is St. Louis Cathedral. Three spires cap the white exterior and can be framed creatively from every side—with a telephoto from the landing at Washington Artillery Park across Decatur Street or with a wide-angle lens at the entrance. Then capture the street musicians in the park—shoot at a right angle to the sun to capture reflections in the brass.

3 The parades. Plan your shooting schedule with www.nola.com/mardigras/parades. For detailed histories of the krewes, check out www.neworleansonline.com/neworleans/mardigras/krewes. Uptown parades have a local, family-oriented feel. Downtown, Canal Street is great for brightly lit nighttime parades (Bacchus, Endymion, Orpheus are krewes to watch). In the French Quarter, shoot from a balcony at Astor Crowne Plaza or Royal Sonesta hotels. Use burst capture so you don't miss any of the action. On Mardi Gras day, look for parades by the historic Rex and Zulu krewes outside Gallier Hall.

4 Cities of the Dead. So named for their above-ground vaults, New Orleans' cemeteries offer a break from the crowds, and b&w photo ops of stone crypts and ornate sculptures. They can also be hiding-spots for muggers, but you'll be safe on a tour by nonprofit Save Our Cemeteries (www.saveourcemeteries.org). At St. Louis No. 1, you may catch believers at voodoo queen Marie Laveau's tomb. To get it all in, use a fisheye or ultrawide lens; a tele will net close-ups of stone angels.

COSMO CONDINA

Learn more at www.neworleansonline.com; 866-380-5237.

rentscenicbackgrounds.com

the ultimate customization

Westcott is proud to introduce scenic background rentals.

Rental benefits include:

- 7-day long rentals starting at $49.99
- over 100 backgrounds
- orders ship within 24-48 hours
- free return shipping

Ask how you can save $20!

http://www.rentscenicbackgrounds.com

rentScenic backgrounds.com by Awestcott

Photos by John D. Williamson

©2009 F.J. Westcott. All rights reserved.

▼ORIGINAL

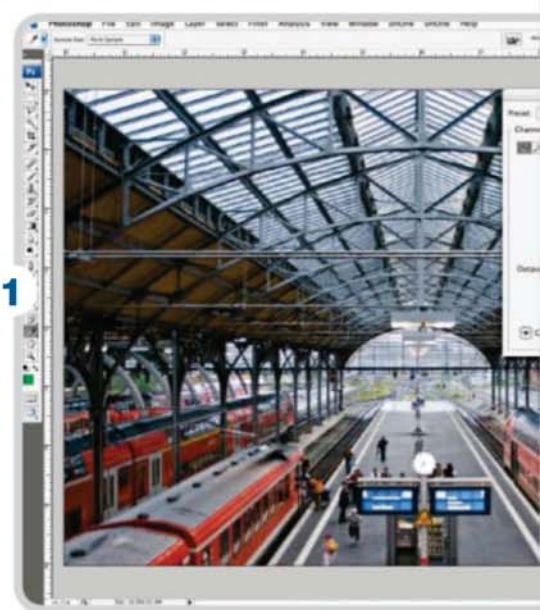
TILT Swift

HOW TO MAKE COOL, CONVINCING FAUX-MINIATURES

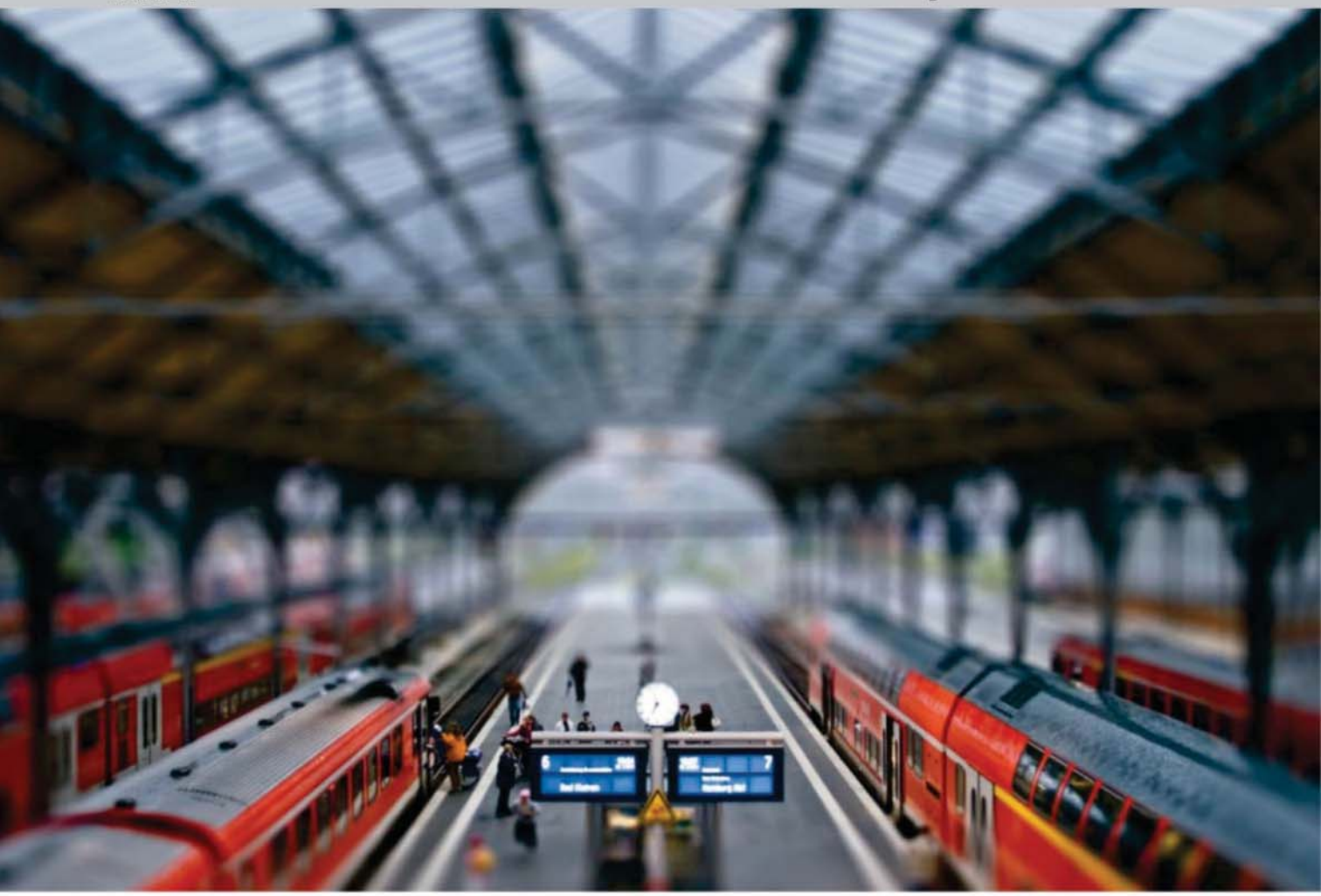
Something about a narrow band of focus makes an ordinary scene look like a diorama populated by tiny toys. While many photographers use a tilt/shift lens to accomplish the look, it's simple to get in Adobe Photoshop. All you need to do is select the area to keep in focus, and blur away. A little tweak to contrast and saturation makes it even more convincing.

This technique works best on shots with overhead views and subjects that are already small in the frame—like this one of a German train station by photographer David Todd (www.detodd.com).

1 **Start by going to Layer** > Duplicate Layer to make a copy of your background. Then go to Layer > New Adjustment Layer and choose Curves. Choose your contrast from the pulldown menu or, in CS2 and earlier versions, make your own adjustment. Change your Curves Adjustment Layer's blend mode to Luminosity so it affects only the brightness, not the color.

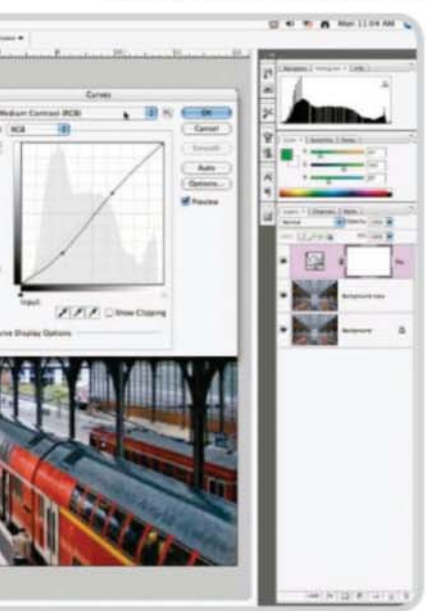


By Debbie Grossman

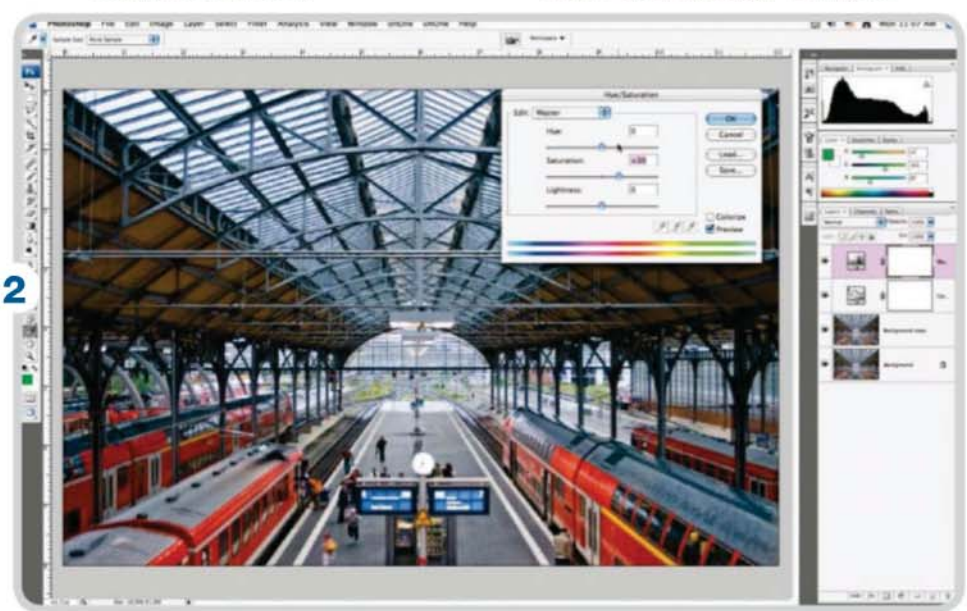


2 **Toy sets are usually painted** in bright colors, so make yours pop by adding some saturation. Go to Layer > New Adjustment Layer > Hue/Saturation and add about 30 points of saturation for a super-colorful look.

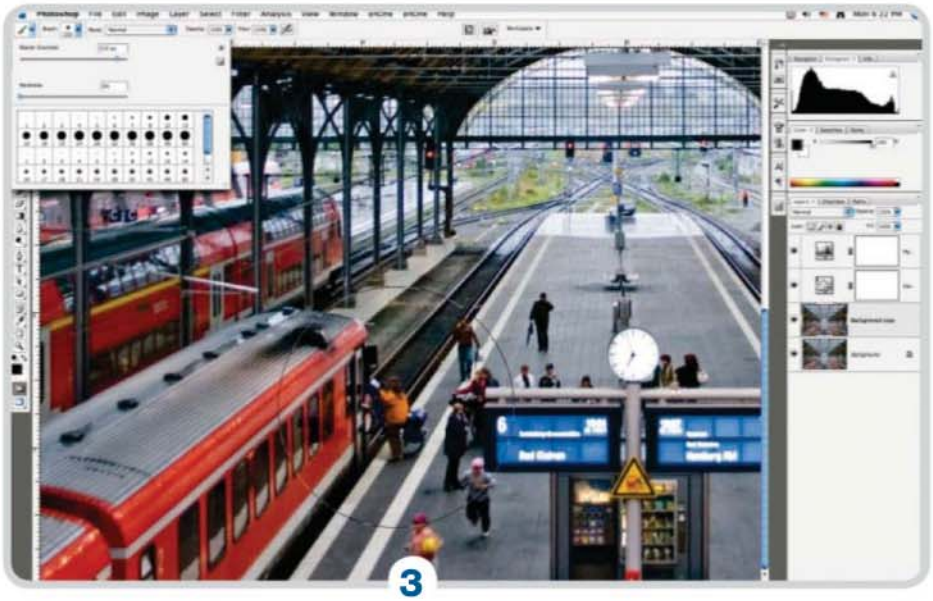
3 **Now it's time to pick** the area to keep in focus. Select your Background Copy Layer, and type B on your



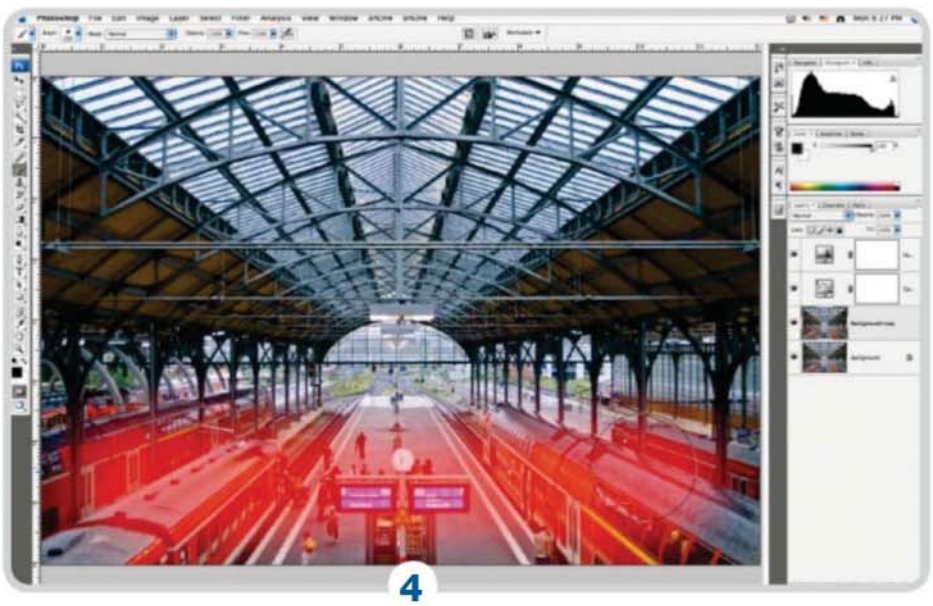
2



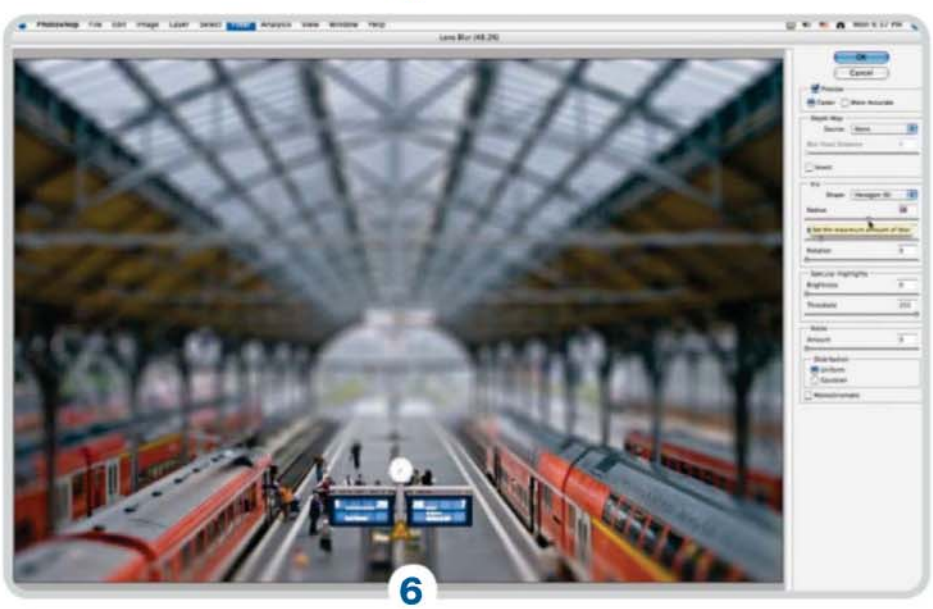
DAVID TODD (ORIGINAL)



3



4



6

keyboard to get the Brush tool. The most challenging part of making fake tilt/shifts is figuring out how much to blur and where. Since you'll be painting on your picture to indicate which area you want to keep in focus, pick your brush size accordingly. In this case, a brush 550 pixels wide did the trick. Then set your brush's hardness to 0.

4 **Before you draw in the selection** you'll use for your blur, hit Q on your keyboard to enter Quick Mask mode. Then set your foreground color to black, hold down the Shift key, and paint a straight line over the area you want to remain in focus. Tip: The effect often looks more realistic when it doesn't go all the way to the edges. When you like your line, type Q again to exit Quick Mask mode and see your selection.

5 **Now it's time to blur the image.** Go to Filter > Blur > Lens Blur.

6 **Once you're in the filter dialogue,** make sure that Source: None is selected under Depth Map. Mess around with the rest of the sliders as you see fit, but the key tool here is Radius. It determines just how much blur to add. Move it to the right until your scene looks like a miniature world. Then click OK to see your finished image, complete with the effect of your Adjustment Layers.

welcome to the Family
055CX
190CX
Manfrotto
Manfrotto presents a new generation of tripods to the carbon fiber tripod world. Extremely light weight with incredible performance, fast and easy to use.
100% Carbon Fiber Tubes / 100% High Performance / 100% Manfrotto Quality
To locate a Manfrotto dealer with products on display and in stock Go2 www.bogenimaging.us
Manfrotto US subsidiary: Bogen Imaging Inc. 201 818 9500
www.bogenimaging.us info@bogenimaging.com
Manfrotto
proven professional

Text by Peter Kolonia

HOT Flashes

Third-party lights with lots of built-in control

ADAPTER-FREE: More independent flash makers offer built-in TTL control (Sunpak, left), wireless triggering (Elinchrom, center), or both wireless and TTL options (Metz macro ring, right).

Recent trade shows, so packed with eye-popping DSLRs and lenses, have also offered a wide range of potentially useful lighting wares—maybe even something for your kit.

Multi-tasker
Quantum Trio Qflash

$875, street; www.qtm.com

This shoe-mount alternative to Quantum's bracket-mount Qflash T5D is the company's first flash head with built-in TTL compatibility (for Nikon or Canon) and a built-in transceiver for its wireless FreeXwire radio slave system. That means no more adapters required for TTL lighting control and output for multiple remote Qflashes that can be set from the shoe-mount master unit. The only thing *not* built in? A battery compartment. As with all Qflashes, you still need a Turbo battery to power it (from $410, street).

▲Light tyke
Sunpak RD2000

$99, street; www.tocad.com

Want more TTL-controlled flash than your camera's pop-up provides, but don't want to lug around a shoe-mounter nearly as large as the camera itself? At 7 ounces and 1.7 inches tall, Sunpak's RD2000 is compact and light, but versatile, too. It's E-TTL II (Canon) and i-TTL (Nikon) compatible, articulated for swiveling and bouncing, good for 200 full-power pops from two AA cells, and, with a GN of 65 (ISO 100, in feet), is more than twice as bright as a typical built-in flash.

▲Sky's the limit
Elinchrom BXri Series Monolights

$525 and $625, street; www.elichrom.com

When Elinchrom introduced its superb Skyport flash triggering system, we knew it was only a matter of time before Skyport receivers would be built into Elinchrom heads. Meet the BXri series of 250-watt-second and 500-watt-second monolights. Yes, they have built-in Skyport receivers, but even better, they also include shoe-mount transmitters—creating photography's first out-of-the-box, completely wireless studio solution. Allowing full control of monolight output from the camera, the BXri lights are also very competitively priced.

▲Über-compatible
Metz Mecablitz 15 MS-1 Wireless Macro Slave Flash

$400, street; www.metz.de/en/photo-electronics.html

Leave it to Metz, the company that specializes in cross-platform flash compatibility (via SCA modules), to offer the world's first macro ring flash with built-in wireless TTL slave functionality for all popular DSLR systems, including Canon, Nikon/Fuji, Olympus/Panasonic, Pentax/Samsung, and Sony. Now, this single flash can function as a TTL-controlled main light for most typical close-up subjects for almost any camera you own—no wires or individual TTL adapters required.

Learn, baby, learn
Nikon School *Hands-on Guide to Creative Lighting* DVD

$40, estimated street; www.nikonusa.com

Former Pop Photo columnist Bob Krist and photographer Joe McNally join forces for this lighting tutorial for Nikon shooters. It rings and toots every bell and whistle in Nikon's sophisticated Creative Lighting System (CLS). In the first two sections, Krist explains the basics of lighting and the specifics of setting up a wireless network of Speedlights. In the third, McNally overcomes four location-lighting challenges, from simple to highly complex. The commentary is breezy and informative, the images often inspirational, and production values are first-rate from the opening credits to the end.

PHOTOSHOP® TEMPLATES & DESIGN ELEMENTS FOR PHOTOGRAPHERS.

graphicauthority.com

2 PREMIUM BUNDLES! 2 HOT PRICES!

NEW! OUR STUDIO PREMIUM COLLECTION.

24x12" STORYBOARDS | MULTIPLE PAGE SIZES | FOLDED CARDS | 411 CARDS | FOR PRESENTATION & MARKETING PIECES.

IMAGES BY YVONNE ROBLES, yvonnerobles.com & KARYN SARGANIS FRITZ, ksfphotography.com.

Discover the ease of Graphic Authority products for Photoshop® & Photoshop® Elements.
Just drag-n-drop your images into our ready-made, fully editable layouts…
or add a finishing touch with our design elements: brushes, vectors ornaments & backgrounds.

SEE US ON THE ROAD

WPPI LAS VEGAS, NV FEB 16-18
GRAPHICS OF THE AMERICAS MIAMI BEACH, FL FEB 26-28
WPPA MADISON, WI FEB 28-MAR 1
PPO DAYTON, OH MAR 6-8
PHOTOSHOP WORLD BOSTON, MA MAR 24-27
PPS OF NEW YORK ALBANY, NY MAR 29-30
NEW MEXICO PPA ALBUQUERQUE, NM MAR 29-30

GraphicAuthority.com/info/events

MEMORIES

TEMPLATE BUNDLE FOR PHOTOSHOP

10 PRODUCTS - 19 DISCS

400 TEMPLATES IN 19 STYLES

INCLUDES: SENIORS, GRUNGE, WEDDING, SPORTS & MORE.

QUESTIONS?
CALL TOLL FREE 888-856-7840

SAVE 20%
THRU FEBRUARY 28
WITH COUPON CODE POP20.

GraphicAuthority.com

THE FIX

By Debbie Grossman & Dan Richards

Crop out

Distractions

◀Before
▼After

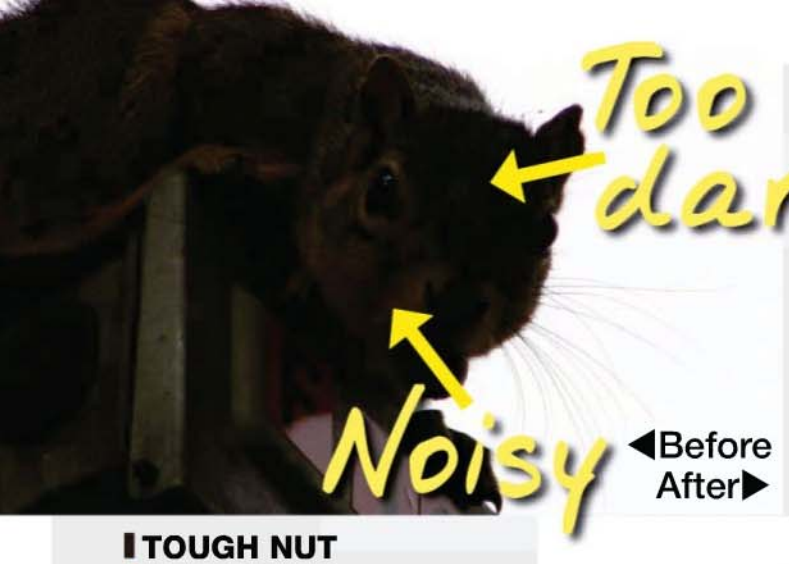
FENCED IN
Jason Fan
Natick, MA

The problem: We have a soft spot in our photographic hearts for pictures like this, which take a commonplace object and transform it into an eye-catching abstract. Use of a long lens (the maximum of its zoom range, for a full-frame equivalent of 300mm) exaggerated the undulations of the fence by compressing the depth, and the sidelight creates the mirroring shadow. But your eye follows the fence up the frame…and dead-ends at the fence in the distance. This might have been fine, if not for the grungy metal gate to the right.

What now: We simply cropped down from the top to eliminate the extraneous detail. Now the fence seems to float into infinity, and your eye doesn't have a chance to stall in any one place. While we were at it, we reduced the contrast and darkened the image slightly in Adobe Photoshop CS4, to tone down hot highlights. This nudged up the saturation in the grass a bit. We also tried the picture as a monochrome, figuring this was a good subject for b&w. It was okay, but the color adds the right pizzazz.

Next time: We've said it before and we'll say it again: Have the courage of your cropping.

Tech info: Nikon D300 with 18–200mm f/3.5–5.6 Nikkor lens; 1/400 sec at f/5.6, ISO 400. Levels adjustment and sharpening in Photoshop CS3.



TOUGH NUT

Trudy Panchyson
Scarborough, ON, Canada

The problem: Quite obvious. The strong backlighting overwhelmed the camera's built-in lightmeter, resulting in serious underexposure of the image.

What now: We brought up the shadows using the Shadow/Highlight tool in Photoshop. We then found ourselves in the No Free Lunchroom, as the underexposed areas revealed a ton of noise. So we used nik Dfine 2.0 to clean it up. We now ran into another problem: The fringe of fur along the squirrel's back had a distinct, dark-red halo, the result of chromatic aberration (fairly common with superzooms). Photoshop's Lens Correction tools didn't work very well. So instead, we used the Sponge tool, set to desaturate—which pulled out the color but not the detail. Phew!

Next time: Bad things happen with underexposure, and not just loss of detail. The photographer was in a tricky situation here, as she wanted to snap the squirrel quickly. And she did—with a nice composition, no less. This is where familiarity with your gear comes in: It pays to learn how to engage exposure compensation, or the spotmeter, quickly.

Tech info: Sony Cyber-shot DSC-H1, 36–432mm (full-frame equivalent) f/2.8–3.7 lens at longest position; 1/250 sec at f/4, ISO 64.

Holds a laptop
New Super-Sized Adventure 10
model 5550 Photo/Laptop Backpack
Holds a laptop
Tamrac's Adventure Series photo backpacks are lightweight, uniquely designed backpacks with discreet, foam-padded compartments for camera gear and large top sections for other stuff. The Adventure 9 and 10 also have a separate compartment to hold most 17" screen laptops.
Adventure 7 model 5547
Adventure 6 model 5546
Adventure 9 model 5549 Photo/Laptop Backpack
Go online or call for our FREE 80 page color catalog
1-800-662-0717
www.tamrac.com
See the entire Adventure Series and over 170 other products.
tamrac®
PHOTO, LUGGAGE & COMPUTER CASES

Why It Works

- **Fundamentals:** Humor, unusual vantage point, careful composition under the circumstances.
- **Humor:** Obvious.

Photo Anatomy

- **Vantage Point:** Darwin Wiggett, our dog-loving contributor (visit www.darwinwiggett.com/Mutts.html for more), pressed a glass coffee table into service for this below-the-paws take on an adopted pooch. The owner held up a treat for her dog, giving Wiggett a few seconds to take shots from under the table with a Canon EOS-1Ds Mark II and 20mm f/2.8 Canon EF lens, using manual focus to keep the dog's face sharp.
- **Composition:** As hurried as this shot was, the composition is near flawless—the dog's body forms a diagonal across the Rule-of-Thirds grid intersections, and the paws form another diagonal from top to bottom.
- **Moral:** Silly, fun shots are worth just as much planning and effort as "serious" pictures.

DARWIN WIGGETT

Really Right Stuff

your camera support experts

custom camera L-plates – mount in landscape or portrait!

superior quick release clamps

top-quality ballheads

...and the best tripods available

from the ground up, Really Right Stuff® delivers gear you need

We design, build, aquire and sell the very best tripods, ballheads, quick-release clamps, and quick-release plates available anywhere. From the casual weekend shooter to the most demanding professional, discriminating photographers in over 80 countries around the globe rely on the experts at Really Right Stuff for all their camera support gear. Our quick-release system makes setup faster and easier, and better stability means better results. Call us now to receive a copy of our 68 page catalog, or visit us online at http://reallyrightstuff.com.

Available at:
Really Right Stuff, LLC
205 Higuera St
San Luis Obispo CA 93401 USA

http://reallyrightstuff.com
(805) 528-6321
or toll-free in US & Canada (888) 777-5557

Really Right Stuff® is a registered trademark of Really Right Stuff, LLC

4 Ways to Cook with RAW

MANY OF US SAVE IMAGES IN our cameras as JPEGs, but these files are the product of hefty in-camera processing of the sensor data. While such processing usually works well, it sometimes makes for problems in the images as it discards some information and compresses the remaining data.

To save the complete, unadulterated picture data, opt instead for RAW files. A computer application called a RAW converter (included with most DSLRs) opens a RAW file and converts the file's data into an image. The important part: The converter lets you (not the camera) set the parameters of the image processing. Here are four ways this control can help you.

DIG DETAIL OUT OF THE SHADOWS. RAW images capture about two more stops of dynamic range than JPEGs, meaning shadow detail that might be pure black in a JPEG can retain detail in a RAW file. This is where the extra shadow detail came from in the shot of New York's Times Square **(A)**.

SHOOT FIRST, BALANCE LATER. You don't have to worry about setting the camera's white balance when shooting RAW. You can adjust it to your taste later on when converting the RAW file. You can choose to click on a preset (like Daylight, Tungsten, etc.) or custom-tune it to your heart's content.

OPEN MULTIPLE TIMES. RAW converters create images without altering the original RAW files, so you can open a RAW file repeatedly to try new things. It's like a film negative: Endless interpretations are possible from one original. Notice the difference in feeling from a bright, oversaturated color version and a monochrome rendition from the same RAW file **(B)**.

WHO NEEDS PHOTOSHOP? RAW converters control exposure, contrast, color balance, and saturation; many also sharpen, reduce noise, and remove lens aberrations. This might be all the image control you want. *—Timothy Edberg*

Problem Solver

COLLAR CORRECTION: The best way to attach a DSLR with a big, long lens to a tripod is by using a tripod collar (see Nature, page 24). But plenty of long lenses—notably less-expensive zooms—don't have dedicated collars made for them. What to do? Manfrotto (www.manfrotto.com) has a neat answer in its 293 Telephoto Lens Support ($70, street). This rig has an individual mount for the camera body, plus a cradle for the lens with an adjustable tie-down strap—two support points are better than one. Advantage: You can position the rig at or near the center of gravity of the camera-lens combo.

MENTOR SERIES™
Worldwide Photo Treks

THE MENTOR SERIES IS PROUD TO ANNOUNCE

bogen imaging

AS A 2009 SPONSOR

VISIT **WWW.MENTORSERIES.COM** FOR MORE INFORMATION

Premier Sponsor:

Nikon *At the heart of the image*

With Additional Support From:

Microsoft · Mpix · PHOTOSHELTER

Text by Laurence Chen; photo by Rick Dahms

GLASSAct

Getting a red-hot photo under pressure

Talk about being on the hot seat. Portrait photographer Rick Dahms was hired to shoot a magazine cover of glass artists as they gave a live workshop demonstration at the Museum of Glass in Tacoma, WA. The challenge didn't faze this Seattle-based photographer (www.rickdahms.com). And by watching two types of professionals at work, he says, the audience got double their money's worth.

With a mantra of "location, location, location," Dahms revels in the challenge of lighting spaces and bringing out that special something in his subjects. "For me it's totally improvisational," he says. "I figure out what the shot is, how to light it, and that's the fun part of the game. The rest of it is like an afterparty. The work is done, everything is set up, you know what the photo wants to be, all that's left is just bringing the [people] to life."

Here are his tips for creating environmental portraits that go beyond the ordinary.

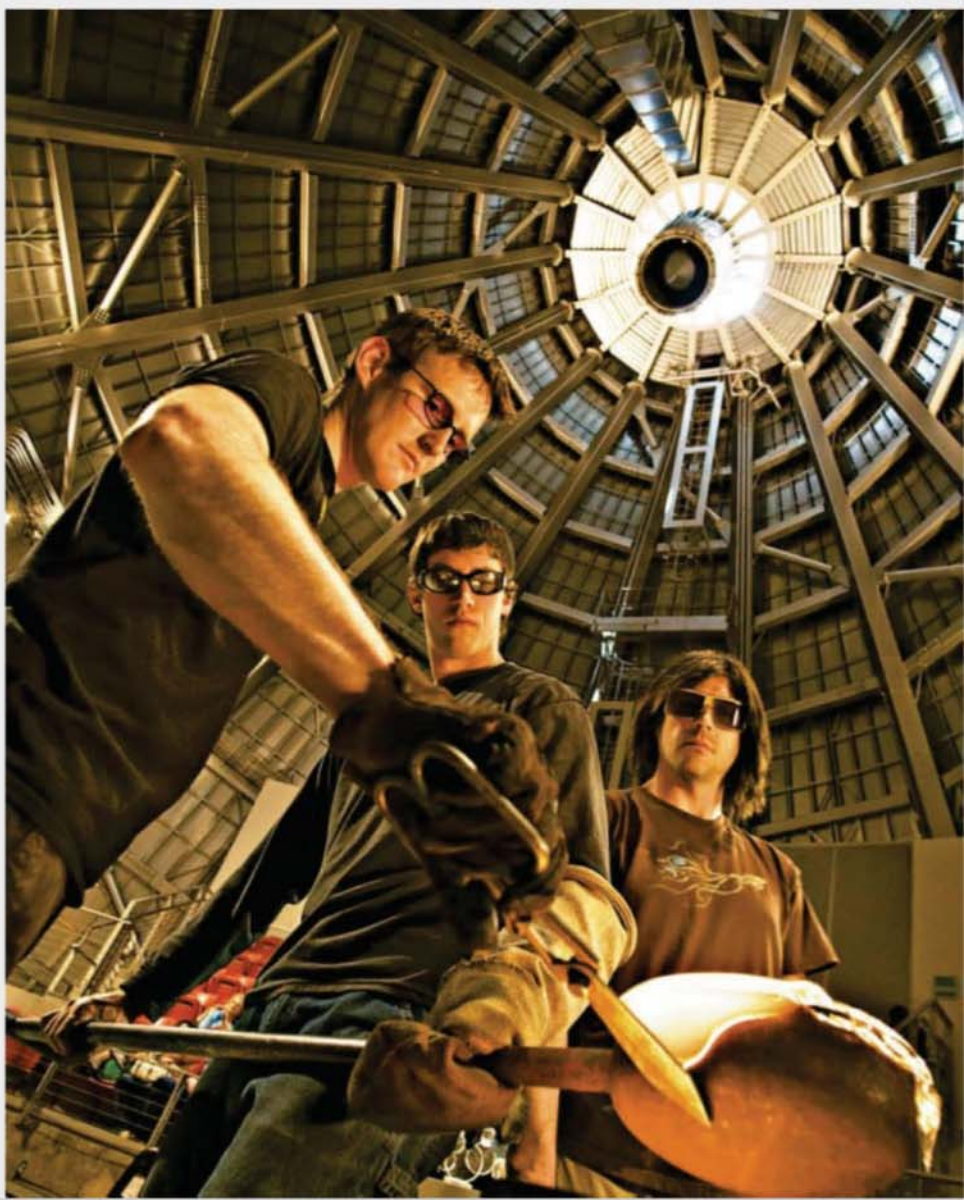
1 Find context. "My first love was painting—I'd go to art galleries and just look at paintings," Dahms says. "The environment always spoke to the rest of the picture, in service to the subject. I look for a background that has some point of interest—narrative, editorial, or architectural. Once I have that in my head, I can see what it looks like in the end."

In the glass workshop, the artists were working around kilns and had their backs to the camera, and the rest of the room was public seating. The ceiling dome offered the strongest center of interest. Dahms realized that he had to catch his subjects doing something that worked visually from an angle looking upward. They were making glass plates, and as the men lifted molten glass out of a cauldron, Dahms saw his shot. "I wanted it to look dangerous—this stuff is hot and there's a certain amount of hazard working with it. It all fell into place: The cauldron as big as possible in the frame, with the guys filling the space in the middle."

2 Focus deep. Looking up at a dome naturally provides converging lines of perspective, so Dahms composed the frame relative to its center (the vanishing point). To keep both the lines and the foreground in focus, Dahms shot wide with a manual Leica 19mm Elmarit-R lens set at f/8, mounted on a Canon EOS 5D with an adapter.

3 Direct your subject. Shooting at ISO 400 and 1/20 sec, Dahms needed the artists to slow down for the camera. He's a fan of classic compositional shapes such as triangles. He worked out what he wanted the men to do, where to stand, and how to hold the scissors. Then he asked them to repeat their actions a few more times as he shot. "They're going slow for their normal work, but it was still fast for me," he says.

4 Match the light. Dahms was attracted to the way the men were lit from below by the reddish molten glass, so his task was to light their faces. Using a strobe would look unnatural, so he simply used a modeling light (a hot-light built into a strobe light to show you where the flash will hit) and a reflector. That incandescent light's warm color complements the light of the glass, so he just needed enough brightness for his exposure setting. Dahms uses Profoto Acute/D4 lighting gear. "The whole point is they're playing with fire. It's hot, so it should look like they're in the depths of hell," he says. "It's easy to light a person or group—the challenge and fun is trying to make the background sing."



Flash.

Flashier.

When it comes to your pictures, flashier is better.

Sure, your camera comes with a built-in flash, but it lacks the power to take great pictures in any situation. That's where the Quantaray XLF-50 xtra lite digital flash comes in, providing you with much more power. More power for you means greater flash range for your pictures and more versatility for your digital camera. With the XLF-50, you'll capture the shots you couldn't before. It's small and lightweight for portability, and at only $99 it's a must-have accessory for your digital camera. Its name is the Quantaray XLF-50. But we like to call it the flashier flash.

Compatible with Nikon and Canon digital SLR cameras.

Quantaray by Sunpak

XLF-50 xtra lite flash

The Ritz Camera Centers Family

WOLF CAMERA & IMAGE · KITS CAMERA & IMAGE · RITZ CAMERA & IMAGE · CAMERA & IMAGE · INKLETS CAMERA & IMAGE

David Ritz
Chairman, CEO

sunpak.com

YOU CAN DO IT

BLUE Streak

Winged action on 5 fps and a prayer

Everything about air shows is fun. Besides thrilling, low-altitude flyovers, they offer the daunting-but-doable challenge of capturing crisp, well-composed photos inside a split second or two. The key? Planning.

First, pick a camera position. It helps to attend air shows regularly, because such acts as the Blue Angels, the Navy's flight demonstration squad, tend to do the same flyovers every year. One trick: Attend practice flights the day before to learn exactly where the jets will be. If that's not possible, look for the site's "Center Point," the landmark above which many maneuvers are centered. Imagine the jets above that point, and choose a camera position accordingly.

While setting up, watch out for distracting objects such as wires

BLUE HEAVEN: Shooting during the 2007 Fleet Week festivities in San Francisco, Jim Goldstein added drama and dynamism to this Blue Angel flyover by composing for the cloudscape and waiting until the fighter jets tipped sideways to bank into a turn. Taken with a Canon EOS-1D Mark II and 70–200mm f/2.8L Canon IS lens with 2X teleconverter. Exposure, 1/800 sec at f/11, ISO 200.

Text and photos by Jim Goldstein

or poles, but include picturesque landmarks or clouds, if possible.

As for gear, use a camera that captures at least 5 frames per second. An F-18 can cover nearly 120 feet in 1/8 sec. With slower burst rates, you may get off one or two shots per pass—not enough to catch the optimum formation. I use a Canon EOS-1D Mark II at 8.5 fps, and a 70–200mm f/2.8L IS zoom with 2X teleconverter. Result: a net focal-length range of 182–520mm, and about 10 shots per flyover.

Leave your tripod in the car and handhold the camera for free panning. Don't bother with circular polarizers, either—they eat up too much light. (Want a bluer sky? Add it in postproduction.)

For exposure, shutter speed is critical. I like to set it between 1/1200 and 1/2000 sec (locked in shutter priority), and I dial in higher ISOs until I get it. Evaluative metering works best, because the jets are too small to spotmeter.

Just before a flyover, I focus manually where I expect the jets to enter the frame. I compose so they sit slightly off-center, with empty sky before them. (Placed dead center, even Blue Angels can lack punch.)

DELKIN DEVICES
Making Photography Better
Find Our Products
At Any Of These Fine Retailers

Store	City	State	Phone/Web
SCRAPBOOK, EH!	CALGARY	AB	scrapbookeh.com
ART SUTCH PHOTOGRAPHY	JUNEAU	AK	divealaska.com
CAMERAGRAPHICS, INC.	AUBURN	AL	cameragraphics.net
ROLLIES CAMERA	SEDONA	AZ	rolliescamera.com
JONES PHOTO, INC	TUCSON	AZ	jonesphoto.com
PHARMASAVE	SALMON ARM	BC	pharmasavesalmonarm.com
LOOKING GLASS PHOTOGRAPHIC	BERKELEY	CA	lookingglassphoto.com
CAL'S CAMERAS & VIDEO INC.	COSTA MESA	CA	calscameras.com
BEL AIR CAMERA & VIDEO	LOS ANGELES	CA	belaircamera.com
SAMY'S CAMERA INC	LOS ANGELES	CA	samys.com
OCEANSIDE PHOTO & TELESCOPE	OCEANSIDE	CA	optcorp.com
KEEBLE AND SHUCHAT PHOTOGRAPHY	PALO ALTO	CA	kandsphoto.com
ACTION CAMERA	ROSEVILLE	CA	actioncamera.com
PARDEE CAMERAS	SACRAMENTO	CA	916-483-3435
GEORGE'S CAMERA EXCHANGE	SAN DIEGO	CA	georgescamera.com
NELSON PHOTO SUPPLIES	SAN DIEGO	CA	nelsonphotosupplies.com
JIM'S CAMPUS CAMERA	SAN LUIS OBISPO	CA	jimscamera.com
RUSS CAMERA & VIDEO	SANTA BARBARA	CA	russcamera.com
PAUL'S PHOTO	TORRANCE	CA	paulsphoto.com
PHOTO MED	VAN NUYS	CA	818-908-5369
WOODLAND HILLS CAMERA	WOODLAND HILLS	CA	whcamera.com
ANSEL ADAMS GALLERY	YOSEMITE	CA	anseladams.com
MIKE'S CAMERA INC.	BOULDER	CO	mikescamera.com
BRECKENRIDGE PHOTOGRAPHICS	BRECKENRIDGE	CO	breckphoto.com
LESTER A. DINE	Palm Beach Gardens	FL	lesterdine.com
SHOWCASE	ATLANTA	GA	showcaseinc.com
KAIMUKI CAMERA	HONOLULU	HI	808-735-5955
HAWAIIAN CAMERA	VARIOUS	HI	camerasupplycenter.com
BENNETT'S CAMERA & VIDEO	METAIRIE	LA	bennettscamera.com
CANAL GIFT SHOP	NEW ORLEANS	LA	hightechmall.biz
CASH & GOLD	NEW ORLEANS	LA	504-528-9055
CAMERA CENTER	BOSTON	MA	617-263-0030
HUNTS PHOTO & VIDEO	MELROSE	MA	wbhunt.com
PENN CAMERA EXCHANGE INC.	BELTSVILLE	MD	penncamera.com
HURON CAMERA	DEXTER	MI	huroncamera.com
PHOTOGRAPHIX UNLIMITED	KANSAS CITY	MO	photographixunlimited.com
CREVE COEUR CAMERA INC.	ST LOUIS	MO	cccamera.com
SCHILLER & COMPANY, INC.	ST. LOUIS	MO	schillers.com
F-11 PHOTOGRAPHIC SUPPLIES	BOZEMAN	MT	f11photo.com
THE DARK ROOM	MISSOULA	MT	darkroomofmontana.com
BEACH CAMERA	EDISON	NJ	beachcamera.com
KURT'S CAMERA CORRAL	ALBUQUERQUE	NM	kurtscameracorral.com
SANTA FE CAMERA CENTER	SANTA FE	NM	santafecameracenter.com
CASHMAN PHOTO / PHOTO MAGIC	LAS VEGAS	NV	cashmanphoto.com
SOUTH PLAZA CAMERA / CASEY'S CAMERA	LAS VEGAS	NV	caseyscamera.com
GORDON'S PHOTO SERVICE	RENO	NV	gordonsphotoservice.com
KEN-MAR CAMERA & VIDEO	ALBERTSON	NY	kenmarcamera.com
BERGER BROTHERS CAMERA & VIDEO	AMITYVILLE	NY	berger-bros.com
CAMETA CAMERA	AMITYVILLE	NY	cameta.com
ADORAMA	NEW YORK	NY	adorama.com
B&H PHOTO-VIDEO INC	NEW YORK	NY	bhphotovideo.com
MY DIGITAL DISCOUNT.COM	OSWEGO	NY	mydigitaldiscount.com
JOHNSON CAMERA	SYRACUSE	NY	johnsoncamera.com
STEREO ADVANTAGE	WILLIAMSVILLE	NY	stereoadvantage.com
YOUNGSTOWN MICROFILM CAMERA	BOARDMAN	OH	ymcamera.com
VAN'S CAMERA INC	CANTON	OH	330-492-4713
CORD CAMERA	COLUMBUS	OH	cordcamera.com
MIDWEST PHOTO EXCHANGE	COLUMBUS	OH	mpex.com
CAMPUS CAMERA & VIDEO	KENT	OH	campuscamera.net
DAN'S CAMERA CITY	ALLENTOWN	PA	danscamera.com
PRECISION CAMERA & VIDEO	AUSTIN	TX	precision-camera.com
HOUSTON CAMERA EXCHANGE	HOUSTON	TX	houstoncameraexchange.com
CAMERA CO-OP	HOUSTON	TX	cameracoophouston.com
PICTURE LINE	SALT LAKE CITY	UT	pictureline.com
ACE PHOTO	ASHBURN	VA	acephoto.net
MASSEY'S CAMERA SHOP	WILLIAMSBURG	VA	757-229-3181
ROBI'S CAMERA CTR & DIGITAL	LAKEWOOD	WA	robis.com
GLAZER'S CAMERA SUPPLY INC.	SEATTLE	WA	glazerscamera.com
HUPPIN'S HIFI, PHOTO & VIDEO	SPOKANE	WA	onecall.com
TALL'S CAMERA INC	TUKWILA	WA	tallscamera.com
CALUMET PHOTOGRAPHIC, INC.	10 locations		calumetphoto.com

Call 800.403.8089 or go to
www.delkin.com/dealer for more info.

FRAME-UP: Using the Golden Gate Bridge as a framing device, Goldstein blended scenic foreground elements with an airborne subject beyond. Canon EOS-1D Mark II, 70–200mm f/2.8L Canon IS lens with 2X teleconverter. Exposure, 1/1250 sec at f/6.3, ISO 400.

Panning and tracking the jets are critical. If your gear has image stabilization with a horizontal panning mode, set that. If not, leave IS off. Practice panning with moving subjects beforehand. To avoid losing sight of small, fast-moving subjects (such as jets), try zoom tracking: Start at a wider focal length and zoom in as the formation nears.

Because flyovers happen in an instant, even Blue Angel staff photographers "spray and pray," firing off as many shots as possible. Keep at it, though, because learning to shoot air shows well will greatly improve your other photos, too. (Especially of birds.)

To find a show near you, visit www.blueangels.navy.mil, or the forums at www.airshowbuzz.com.

See more work by San Francisco-based Jim Goldstein at www.jmg-galleries.com.

DELKIN DEVICES

Making Photography Better

Can You Burn 25GB in 25 Minutes?

Blu-ray Drive

$549.99

Quickly and easily archive large quantities of data with Delkin's External 4x Blu-ray drive. Compatible with all types of CD, DVD and BD media, the USB 2.0 drive comes with Nero Essential Suite 3®, a padded carrying case and a free Archival Gold® BD-R disc so you can preserve your data for over 200 years.

How Many Chargers Do You Have?

Dual Universal Battery Charger

Innovative Digital Product DIMA 2008 WINNER

$39.99*

You only need one. Charge any two digital camera batteries simultaneously, even your flash unit's AAs. Includes a car adapter for easy traveling and is 110/220V compatible for international use.

*Does Not Include Plates

What's On Your Sensor?

SensorScope

Innovative Digital Product DIMA 2007 WINNER

Kit - $149.99

Single - $89.99

New!

New!

Find out with SensorScope. Then, safely & effectively clean your sensor with the only complete digital SLR image sensor cleaning kit.

Are Your Cards Fast? Reliable?

Memory

CF PRO UDMA 305X

SD PRO 150X

Don't worry about missing another shot to a memory card error. Delkin PRO cards are optimized for use in professional grade cameras, providing industry leading speed ratings and are backed by our hassle-free lifetime warranty.
See camera store for prices.

Douglas Kirkland

"I happen to really like the people at Delkin but more importantly I have never been disappointed in any of their products. This summer I used the Delkin CF PRO UDMA cards in the dusty 100 degree plus outback of the Australian Northern Territories and didn't experience any problems after shooting thousands of images on the set of Baz Luhrmann's new film 'Australia'. What Delkin represents to me is: reliable products from a reliable company."

For more information on Douglas Kirkland, go to www.delkin.com/douglas

www.delkin.com | 800.403.8089 | 858.391.1234

A Photoshop Valentine

5 WAYS TO SAY "I LOVE YOU" WITH SOFTWARE

BY DEBBIE GROSSMAN

PAULO CRUZ/FOTOLIA.COM (ORIGINAL)

DOES THE LOVE OF YOUR LIFE COMPLAIN THAT YOU MAY

as well be married to your computer? Well, here are five ways to turn the admonishment "You spend too much time on Photoshop!" into the happy, loving "Oh honey, you spent so much time on Photoshop!"

1 ADD A SECRET MESSAGE **Pick a photo you know your sweetie will like, and make a framed print. But before you print it out, personalize it. In Adobe Photoshop [note: you can do everything below in other image-editing software, but tools and steps will be different from these instructions], zoom in to about 1600%. Then, with the Dodge tool set to 100% Exposure, use a tiny brush of only a few pixels to write a secret message of love in a corner of your photograph. When you print, it will be visible only to the person who knows to look for it.**

simplify.
edit.
write
paint.
draw.
BAMBOO™ FUN
Now there's a new way to edit digital photos, paint, draw, and write by hand—right on your computer.
Bamboo Fun works on either Mac or PC, allowing you to express and share your creative ideas quickly and more naturally. Imagine the ease and freedom of pen-input with your computer to edit and draw on your digital photos, make personal cards, jot notes, write journal entries by hand, or sketch out an idea.
Bamboo Fun includes creative software from Adobe®, Corel® and Nik® to help get your creative juices flowing, but it works with any application. Bamboo Fun is available in a variety of colors and sizes, starting at $99.
create your world
www.BambooFunPenTablet.com
wacom
amazon.com
BEST BUY
CDW
MacMall
PCConnection
PCMall

2 MAKE YOUR OWN SKY WRITING

If you want to declare your love, there's no better way than doing it in the sky for everyone to see. But if hiring a plane is beyond your budget, do a Photoshop simulation.

First, have a friend take your picture in front of a big blue sky. Open it in Photoshop, set the foreground color to white, then create your skywriting brush. Go to Window > Brushes. Dial the hardness down to 0% and size it to a plausible width. Set your spacing to about 70%. Create a new blank layer, then scrawl your message, writing as an airplane might fly. Dial the layer's opacity down until you can see the sky slightly through. Finally, grab the Smudge tool and push the message around until it looks sloppily realistic.

3 ONE LOVE, ONE POSTER

There's a good possibility that some of the best years of your life were shot digitally, and you don't have more than a few prints. Remedy that by printing the best of them all on one big poster of love. First, gather your favorite 98 horizontal photos and copy them into their own folder. Then, in Photoshop, go to File > Automate > Contact Sheet II. For a nice big poster, set the dimensions at 20 inches wide by 30 inches tall.

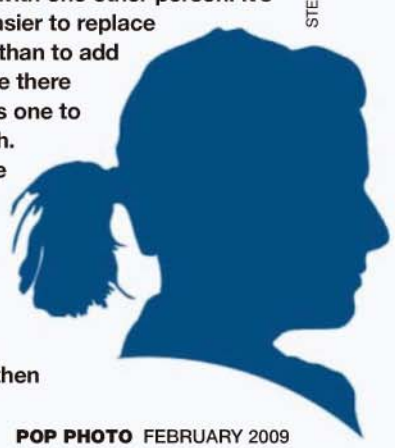
Choose your folder, check auto spacing, and set 7 columns and 14 rows. Make sure Use File Name as Caption is unchecked, and hit OK. Then walk away while the program works its magic. When you're done, save your file and bring or send it to a local or online print shop. Mpix prints it starting at $25, direct, depending on the paper (www.mpix.com).

4 TOGETHER FOREVER

Sometimes it feels like you've known each other for a lifetime, so why not surprise your beloved with a picture of you two together as children? A good composite will be romantic and confound your friends and family.

Start by finding two shots where you're about the same age and size in the frame. The easiest ones to use are those school or department-store portraits—chances are you both have some posed ones with similar lighting and a not-too-distracting background. Failing that, look for pictures where you are each together with one other person. It's always easier to replace a person than to add one where there never was one to begin with.

Cut one person out using your favorite selection method, then



STEPHI/FOTOLIA.COM (WOMAN); KMIT/FOTOLIA.COM (MAN)

"Dad always said to aim higher."

Stop making excuses for bad shots.
Get help at Nikon School

One-day courses starting at only $119.
From introductory courses to more advanced topics, you'll learn everything about digital SLR photography.

For more information, visit nikonschool.com

Ann Arbor Atlanta Baltimore Berkeley Boston Chicago Cincinnati Dallas Denver Hartford Houston Kansas City, KS Los Angeles Miami New York City Orlando Phoenix Portland, OR Sacramento San Jose Seattle St Paul Washington, DC

At the heart of the image. Nikon

drag the figure into the picture you'll use as your base. Use the Transform command to perfect the size.

To match color and contrast, use Image > Adjustments > Match Color. If one picture is less grainy than the other, try using Filter > Noise > Add Noise to put some grain in the picture. When you're finished, you can fool everyone into thinking that you've always been a pair.

5 CUT OUT A SILHOUETTE

For an old-fashioned valentine, use Photoshop to create profile silhouettes of both of you. First, you'll need a good photo. Ask the love of your life to pose, facing sideways, in front of a white wall. Take an evenly lit profile shot. Then set your camera on a tripod and get a profile of yourself, too. Stand in the same position to make sure your heads are about the same size.

In Photoshop, increase the contrast big-time to make the profile outline easier to see. If you know how to use the Pen tool, trace a path around the head. If you're confounded by the Pen tool, go to Select > Color range. Use the dropper to pick the background color, then adjust the Fuzziness slider to make sure only the background is selected. Click OK.

Next hit the Q to go to Quick Mask mode, and use a hard brush to paint out any part of the body you don't want. Hit Q again to see your selection. Go to Edit > Fill. Choose Contents: White and click OK. Then go to Select > Inverse and back to Edit > Fill. This time choose Contents: Black. Now you have a Victorian silhouette.

Do the same with the second photo. You can print each of them large (perfect for a hinged, double frame) or combine them in a single image. If you're really feeling gooey, draw a heart around them. (Just don't send one to us.)

True Blue.
Classic Ballhead 5
Reliable, consistent performance even with gloved hands. Pans 360°, 3 vertical slots; click-stop tension settings; zero shift when lock or tension set; weighs 1.9 pounds, supports up to 26.5 pounds; matte titanium finish. Novoflex makes no mass-produced products. Look for true blue.
HP Marketing Corp.
973/808-9010
For dealers, visit www.hpmarketingcorp.com
a GEPEGROUP company
NOVOFLEX
Ultra-precision moving and holding.

JOIN THE PREFERRED READER SURVEY PANEL
SIGN UP! YOU COULD WIN $10,000 CASH
NO PURCHASE NECESSARY, BUT YOU NEED TO ENTER TO WIN!
JOIN NOW!
INSTANT CASH GIVEAWAY WIN $350 INSTANT CASH THIS MONTH
WE KNOW YOU LOVE PHOTOGRAPHY.
That's why we want your opinion. Join the Popular Photography Preferred Reader Survey Panel, and share your thoughts on a range of topics.
As our way of saying "Thank you!" we are giving away $25,000 in cash. And each time you participate in an online survey, you increase your entries into the sweepstakes.
*FIRST PRIZE: $10,000
*SECOND PRIZE: $5,000
*THIRD PRIZE: 3 winners of $1,000
*FOURTH PRIZE: 70 runners-up of $100
NO PURCHASE NECESSARY TO ENTER. The "Instant Cash Giveaway" Sweepstakes is open to legal residents of the 50 United States (including Washington, DC) and Canada (except the province of Quebec) age 18 or older at time of entry and who have a valid email address. To view complete Official Rules (including all entry deadlines) governing this Sweepstakes visit: www.PopPhoto.com/sweepstakes. Starts 12:01 AM Eastern Time ("ET") on 11/11/08. Ends 11:59 PM (ET) on 12/31/09. Void in the province of Quebec and where prohibited by law. Sponsor: Hachette Filipacchi Media US. Limit: One entry per person or email address per calendar monthly entry period.
To enter, visit: www.PopPhoto.com/sweepstakes
PREFERRED READER SURVEY PANEL
POPULAR Photography

FAST, CHEAP & CLASSIC

The 50mm f/1.4 lens: Photography's magic bullet

WHAT'S SO NORMAL ABOUT a 50mm f/1.4 "normal" lens?

Almost nothing.

There's little this superhero *can't* do. Low light? No problem. Portraits? On most DSLRs, oh yes. Sports? For indoor action, it's the bomb. Extreme close-ups? With a reverse-mount adapter, it's what the doctor ordered. Street photography? Nothing better. Soft-focus romance? Absolutely.

Compact for travel, it's light enough to carry 24/7. And that big maximum aperture delivers a blindingly bright finder image. Want more? Even the expensive ones are a bargain. Compare, for example, Nikon's 50mm f/1.4, at $290 (street), to its 85mm f/1.4, which costs $1,000. No wonder every pro we know owns a 50mm f/1.4.

While teles compress space and wide-angles expand it, the 50mm renders spatial arrangements almost exactly as your eye sees them. Try this: Mount a 50mm on your DSLR and look through the viewfinder. Now, slowly lower the camera. Photographers weaned on superzooms that yoyo between expanded and contracted space may be surprised—there's little difference between views. This distortion-free magnification, perspective, and angle of view is why it's called "normal."

And that's only the beginning of the 50mm's powers...

FACES ▷

FOR MUCH OF THE FILM ERA, 35MM PORTRAITISTS OPTED for focal lengths between 70mm and 135mm. Why? Because they flatter the human face—they're neither long enough to compress space, which flattens contours, nor wide enough to expand a large nose. This pushed the 50mm lens out of the portrait business.

But then came digital. Because of the lens-conversion factor associated with most DSLRs, the too-wide-for-faces 50mm converts up to 75–80mm—perfect for half-length or even head-and-shoulder portraits. (Don't get any closer, though.)

The 50mm f/1.4 also beats "portrait" (105mm f/2.8 or 135mm f/2.8) lenses, allowing convenient working distances and beautifully out-of-focus backgrounds. For a half-length portrait made with a 135mm, for instance, you typically must put 12 feet or more between camera and subject. That kind of space can be hard to come by or work with—you may have to shout to be heard. With a 50mm, though, you can step forward to fix Junior's tie, then take a few steps back to click the shutter.

And if you want the kind of dreamy background Michael Soo produced for this intimate view of a model named Tiffany, nothing's better than the f/1.4's extremely shallow depth of field.

By Peter Kolonia

MICHAEL SOO, WWW.SOOPHOTOGRAPHY.COM

△

ACTION

WITH ITS BRIGHT APERTURES OF f/1.4, f/2, and f/2.8 funneling generous amounts of light through to the image sensor, the 50mm f/1.4 affords shutter speeds fast enough to freeze most common forms of human motion.

It's especially well-suited to indoor amateur sports where organizers let you get within feet of the athletes. This lens, coupled with a high ISO, will work for basketball, wrestling, gymnastics, cheerleading competitions, or kickboxing in the dimmest gymnasium—all without flash.

Because most of today's 50mm f/1.4 lenses have their origins in the film era, autofocus is rarely fast. This shouldn't deter you, though. Many indoor sports move within the plane of focus, rather than moving toward or away from your camera. Wrestlers and fencers are easy to follow, and for hoops, just focus near the backboard

or foul line, and wait for the action to come to you.

Plus, because 50mm lenses are so compact, with focusing rings right under your fingers, they're easier to focus manually than almost any zoom lens—and in really low light, manual is preferable to auto.

SOFT FOCUS △

DREAMILY DEFOCUSED

backgrounds suggest mystery and romance—and few tools conjure them up as effectively as the shallow depths of field possible at f/1.4. No wonder you can't dig too deeply in any wedding photographer's bag before bumping into a 50mm f/1.4 "detailer."

It's useful for focusing in on table decorations, the bride's gown and jewelry, the bridal bouquet, and other details, since that f/1.4 aperture successfully throws everything but your subject out of focus. It strongly forces viewers' attention to where you want it, simultaneously casting an irresistible, soft spell over everything else.

Shooting at f/1.4 can be magical, but it's not easy. Holding the focus on elements that need to be sharp can be challenging. (The closer the focusing distance, the shallower your depth of field becomes and the harder this gets.) So, when working at or near maximum aperture, be careful where you're focusing. Don't pay too much attention to the green "in-focus" viewfinder bullet. Instead, keep your eye peeled to the specific AF target that's active.

Don't automatically work at f/1.4. Closing down a stop lessens vignetting and expands the depth of field for sharpness, while still delivering softness beyond. And, since 50mm f/1.4 lenses are typically least sharp when used wide open, if detail is important (as in flower close-ups or eyelashes in tight portraits), again, stop down a bit.

MICHAEL SOO (FIGHTERS); JENNIFER SOLTREN, SOLTRENPHOTOGRAPHY.COM (WEDDING)

BATTLE OF THE 50s

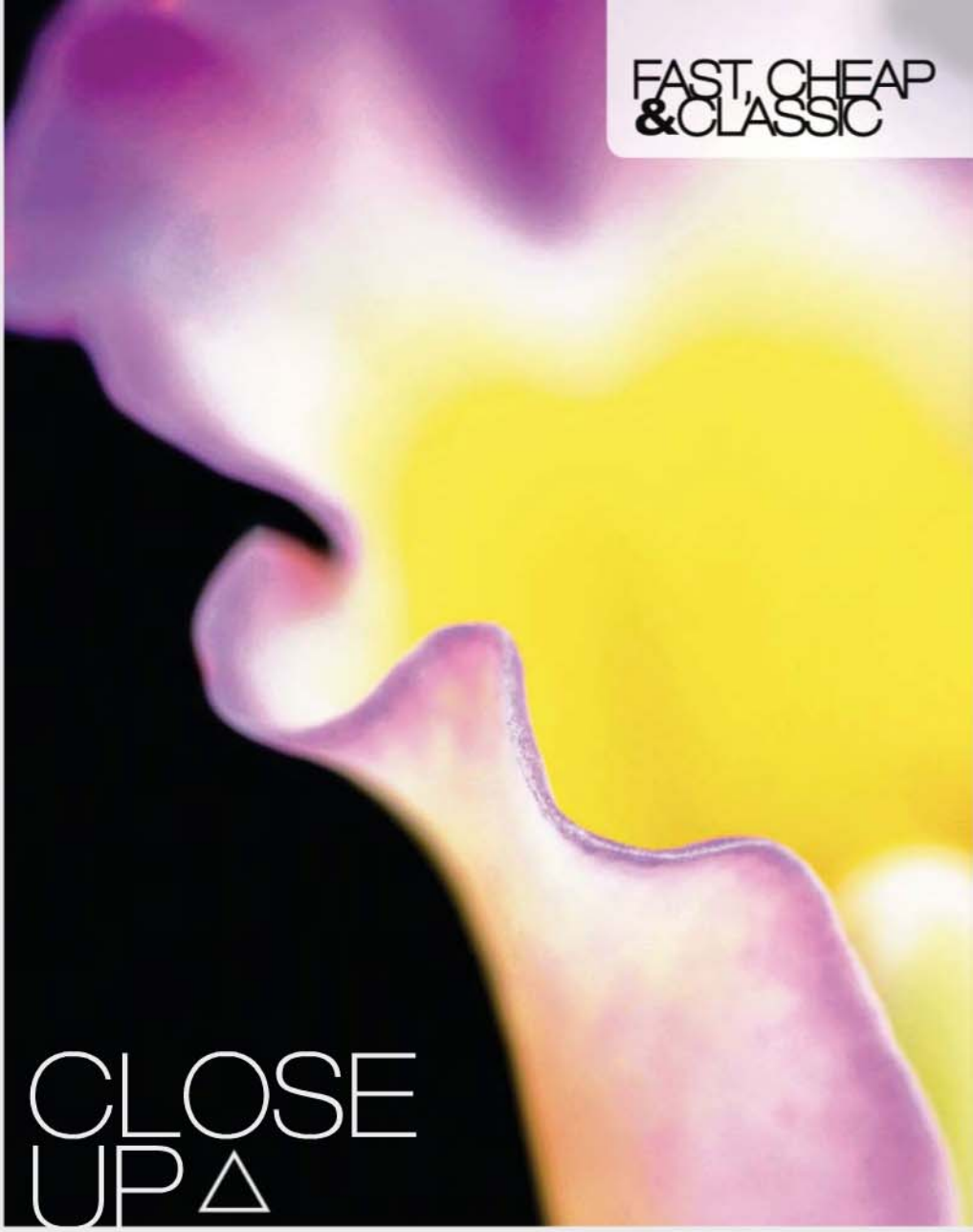
	CANON EF 50mm f/1.4 USM AF	NIKON 50mm f/1.4D AF	PENTAX SMCP-FA 50mm f/1.4 AF	SIGMA 50mm f/1.4 EX DG HSM AF
TESTED FOCAL LENGTH AND MAXIMUM APERTURE	51.68mm f/1.46	51.50mm f/1.43	51.93mm f/1.45	48.00mm f/1.48
MOUNTS	Canon AF	Nikon AF, Fujifilm AF	Pentax AF, Samsung AF	Canon AF, Nikon AF, Pentax AF, Sigma AF, Sony AF
WEIGHT	0.62 lb	0.51 lb	0.50 lb	1.16 lb
LENGTH	1.96 in.	1.65 in.	1.44 in.	2.68 in.
FILTER SIZE	58mm	52mm	49mm	77mm
CERTIFIED TEST RESULTS				
SQF RATING	APS: Excellent Full-frame: Excellent	APS: Excellent Full-frame: Excellent	APS: Excellent Full-frame: Excellent	APS: Excellent Full-frame: Excellent
DISTORTION	APS: Imperceptible barrel (0.10%) Full-frame: Slight barrel (0.24%)	APS: Imperceptible barrel (0.10%) Full-frame: Slight barrel (0.22%)	APS: Imperceptible barrel (0.08%) Full-frame: n.a.*	APS: Imperceptible barrel (0.10%) Full-frame: Slight barrel (0.21%)
LIGHT FALLOFF GONE BY...	APS: f/1.6 Full-frame: f/2.8	APS: f/1.6 Full-frame: f/2.8	APS: f/2.0 Full-frame: n.a.*	APS: f/1.6 Full-frame: f/2.8
MAGNIFICATION RATIO	1:6.52	1:6.20	1:6.00	1:6.29
CLOSE-FOCUSING DISTANCE	17.75 in.	17.12 in.	16.75 in.	16.25 in.
COMMENTS	Canon's only lens with a micro USM AF motor that also allows full-time MF.	First sold in 1990, it'll soon be replaced by a G-type 50mm to street for $440.	From the film era, our least-expensive lens boasts the best distortion control.	The most costly here, it's physically the largest and, by a hair, the sharpest.
STREET PRICE	$320	$300	$200	$500

For full test reports, visit PopPhoto.com.

SONY 50mm f/1.4 AF

	51.58mm f/1.46
	Sony AF, Minolta AF
	0.49 lb
	1.67 in.
	55mm
APS: **Full-frame:**	Excellent Excellent
APS: **Full-frame:**	Imperceptible barrel (0.10%) Slight barrel (0.26%)
APS: **Full-frame:**	f/1.7 f/2.8
	1:6.16
	17.12 in.
	The lightest 50mm f/1.4, it's very similar to the film-era Minolta Maxxum 50mm.
	$350

*RESULTS NOT AVAILABLE BECAUSE THERE IS NO FULL-FRAME DSLR FOR THIS LENS



CLOSE UP△

WHILE NOWHERE ON THE BARREL of your 50mm f/1.4 will you find the word "macro," if your lens has an aperture ring, you can quickly and easily turn your "normal" lens into an extremely powerful close-up tool.

To magnify your subject to a 1:1, 2:1 or even 3:1 ratio, all you need is a lens-reversing ring such as the Nikon BR-2A ($30, street). You twist the ring onto the front-barrel filter threads of your 50mm, and then bayonet the lens *backwards* into your camera's lensmount. You won't be able to focus at infinity—but bring on the bugs and buds.

If none of the 50mm lenses made for your camera have an aperture ring, macro fans still has options. Find a reversing ring for your lensmount (typically $15, street). With the right ring, you can reverse-mount *any* maker's 50mm f/1.4 on your DSLR body and fire away in your camera's manual mode. Search garage sales and online auctions for inexpensive 50mm lenses (with aperture rings). Or, failing that, grab a new Pentax 50mm f/1.4 for $200, street. Even new, it's much less expensive than virtually any 1:1 macro lens around.

If you decide to try this low-cost and effective route to high-magnification close-ups, budget, too, for a macro focusing rail (from $175, street). Without one, you will very quickly tire of the tedium and inaccuracy of conventional manual focus at such tight subject distances.

MICHAEL SOO (FLOWER)

LOW LIGHT

IF YOU'RE ACCUSTOMED TO shooting in low light with a variable-aperture f/3.5–5.6 kit zoom, get ready for a pleasant surprise: Today's 50mm f/1.4 lenses make sharp photography possible in the kind of light so dim, you probably would have left your camera in its bag before.

Several factors contribute to give the 50mm its superb low-light performance. First and most obviously, the high-speed f/1.4 maximum aperture allows more light through to the image sensor than almost any other lens available today.

Second, the compact dimensions of the 50mm lens are—compared with more long-barrelled lenses—less apt to magnify camera shake.

Third, if your camera body is blessed with sensor-based shake control (that's you, Pentax, Samsung, and Sony owners), it will give you yet another stop or two of sharpness when lights are low.

Finally, with each generation, the sensors in today's DSLRs are getting much better at suppressing image-softening noise in dimly lit shadows, even when you've dialed in high ISOs.

Add these factors together, and you see how a 50mm f/1.4 lets you leave tripod and flash at home.

MICHAEL SOO (BRIDGE)

THE DIGITAL-ONLY DUO

WHILE THERE'S A WHOLE NATION OF current and discontinued full-frame 50mm f/1.4s out there, lens makers are only just beginning to produce high-speed normal primes for DSLRs that have smaller sensors. So far, there are just two: the Sigma 30mm f/1.4 EX DC HSM AF and Panasonic Leica D Summilux 25mm f/1.4 AF.

Sigma's lens scales up to 45–48mm on APS-sized sensors; the Panasonic to 50mm on Four Thirds DSLRs. Together, they're the fastest digital-only lenses available today, and their designs are much newer than those of most high-speed normals. As a result, they deliver higher contrast and sharpness than their film-era counterparts, and, depending on the camera body, faster AF speeds, too.

SIGMA: Available in most popular lensmounts (including Four Thirds), the Sigma 30mm (released in the winter of 2004–05 and streeting for $433) was the first Sigma non-tele prime to benefit from the sharpening power of SLD (Special Low Dispersion) glass. Like Sigma's full-frame 50mm f/1.4, it's large for the class. That's because of its HSM focusing motor and larger glass elements, which deliver less softening and vignetting along the edges when used at maximum aperture.

PANASONIC: Among the most expensive of all high-speed normals (digital or full-frame), the Panasonic-made, Leica-designed 25mm f/1.4 ($800, street) is as sharp and contrasty as the competition, but its distortion control—as you would expect from Leica—is top-drawer. The Panasonic produced barrel distortion in the Imperceptible range (0.09%), in contrast to the Sigma's Visible range (0.78%). That makes the Panasonic one of the best of all high-speed normal lenses, digital or full-frame.

sunpak.com

Introducing the New Sunpak FlexPod Gripper

With More Features Than Any Other Flexible Tripod

Unique features, superior quality and innovative design set the standard. The Sunpak Gripper has it all, making it the best flexible tripod on the market. Bend it, twist it, shape it, hang it anywhere for the most creative shots possible.

Unique FlexPod Gripper features

- Thermoplastic elastomer legs with patent-pending aluminum core design
- Triangulated segments with gripping teeth for maximum gripping power
- True ball head with easy to use quick-release plate for fast attachment
- Self-leveling feet for added stability on uneven surfaces

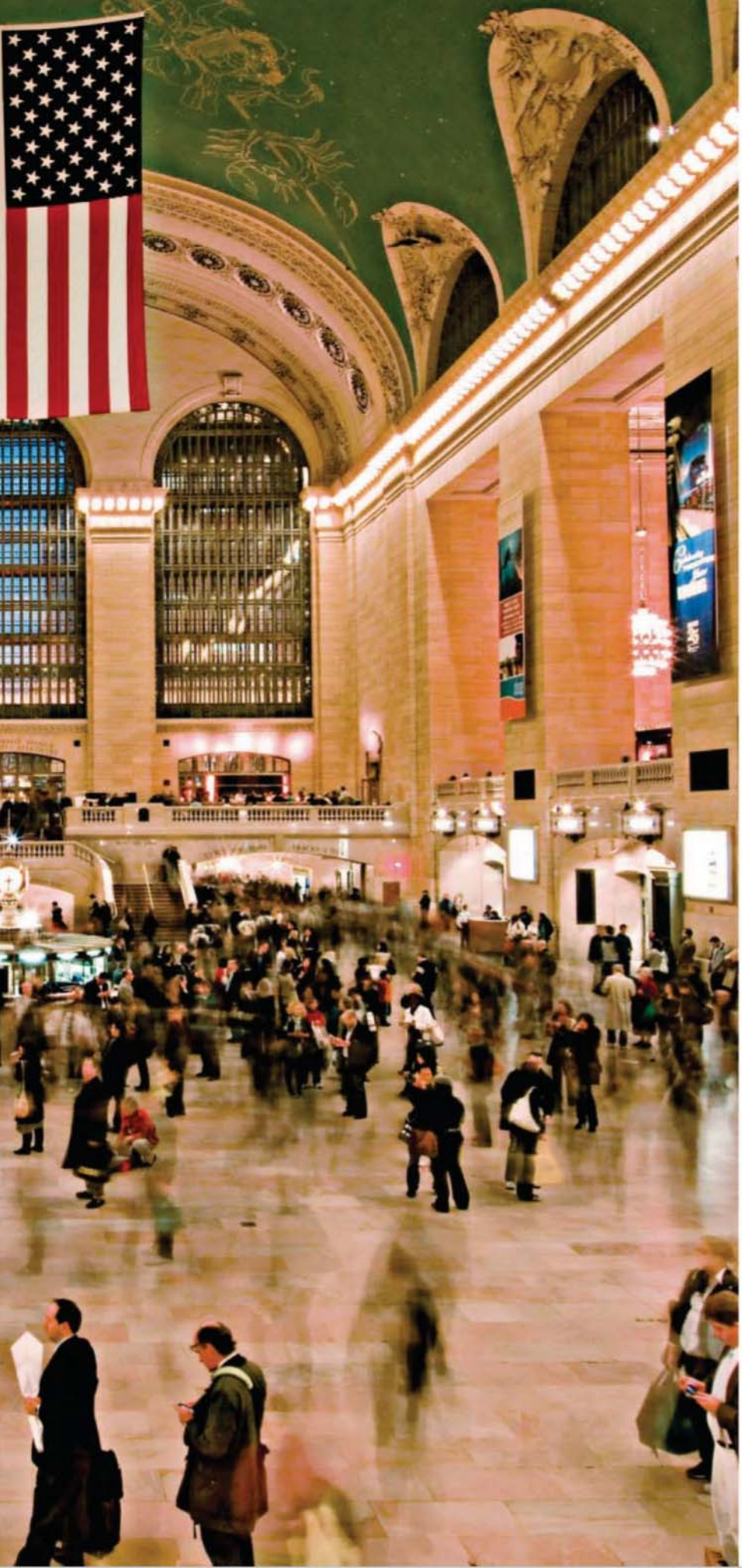
FlexPod gripper by SUNPAK®

The Ritz Camera Centers Family

WOLF CAMERA & IMAGE · KITS CAMERA & IMAGE · RITZ CAMERA & IMAGE · CAMERA & IMAGE · INCLENTS CAMERA & IMAGE

David Ritz
Chairman, CEO

GRAND CENTRAL TERMINAL, NEW YORK, NY: Mesa, AZ-based travel an adventure shooter Kerrick James (www.kerrickjames.com) was in town for a photo trade show, so we sent him into the wilds of Grand Central for a 5-sec photo. We never dreamed so many New Yorkers would stand still for that long. Tripod-mounted Pentax K20D with 12–24mm f/4 ED AL Pentax DA lens. Exposure, 5.7 sec at f/13, ISO 200.



THE FIVE-SECOND RULE

Slow and steady gets the shot

By Dan Richards

Okay, relax, take a deep breath, and read carefully: *This isn't really a rule.* It's more like a fun formula. Exposures of about 5 seconds (that means 4 to 8, give or take a few) put you in a zone of unique effects. Crowds turn into swirling abstracts, nighttime traffic stretches out in neon ribbons, and moving water turns to mysterious ground-hugging mist.

What's so special about 5 seconds? Shorter, fractional exposures such as 1/8 sec can be annoyingly blurred. In longer exposures (a minute or more), moving subjects can disappear outright, and skies turn a bland, pale blue.

The beauty of the 5-sec rule is that it's simple to follow with just about any camera, other than the most basic. Here's how to optimize your images.

Hold it steady.

Obvious. What makes multi-second exposures cool is the blur painted onto a sharp canvas. A tripod or other solid support is mandatory.

That's often easier said than done. "The main drawbacks are wind and rain," says Roger Coleman, whose beach view appears on page 63. "Hoping the tripod stays still near the coast for many seconds is often wishful thinking." The only advice here is to shoot a lot of pictures.

And sometimes a tripod is inappropriate. "I almost never use a tripod; it's just too bulky to carry around and is often prohibited," says Guy Flâneur, who took the streaky image of the Washington Metro train on the next page. "The Metro permits

KERRICK JAMES

THE FIVE-SECOND RULE

unlimited photography, but does not allow tripods because of the obstructions they can cause." His solution: Brace the camera on a bench.

Or you can ask for special permission to use a tripod. That's what pro photographer Kerrick James did for his view of New York's Grand Central Terminal (previous page), made on assignment for this story.

Regardless of your camera support, fire the shutter with hands off. You can use mirror lockup and the self-timer (no additional equipment necessary), or trigger the shutter using a remote (if you need to be more precise on the release).

Keep the noise down.

Take advantage of very low ISO—even when you're not looking for blur effects. "I use long exposures in very dark environments when I want a high-resolution photo that is as noiseless as I can make it," Flâneur says.

Nonetheless, noise can still creep into long exposures, particularly those with deep shadows. Several of our shooters recommend setting your camera's long-exposure noise reduction (you'll find it in the menus). If noise still gets out of hand, use software to tackle it in postproduction. Pop Photo editors have had good experience with nik Dfine; Marek Lambert, whose shoreline scenic appears at bottom right, recommends Noise Ninja.

"I also shoot in RAW," he says, "slightly clipping some highlights if need be—exposing to the right of the histogram—so that I can then dial the exposure back down during postprocessing to reduce noise."

Add darkness.

This may sound funny in a magazine that keeps urging you to add light (*Fill*

VIEW FROM BRIDGEWATER PLACE, LEEDS, U.K.: Paul J Holdcroft (www.flickr.com/photo/bat-n-ball) availed himself of a friend's apartment to capture this panoramic view of his hometown. Tripod-mounted Sony Cyber-shot DSC-F828 with 28–200mm (equivalent) f/2–2.8 Carl Zeiss T* at widest focal length. Exposure, 5 sec at f/2.8, ISO 64.

METRO TRAIN, WASHINGTON, DC: Guy Flâneur (www.flickr.com/photos/flaneur) lives in the DC area and takes advantage of his commute to photograph Union Station and the Metro. "I was looking for the hint of the arriving train with a real sense of one passing by." Canon EOS 5D with 24–70mm f/2.8L Canon EF lens, supported on a bench. Exposure, 5 sec at f/7.1, ISO 125.

PAUL J HOLDCROFT (CITYSCAPE); GUY FLÂNEUR (METRO)

THORNESS BAY, ISLE OF WIGHT, U.K.: Roger Coleman (www.flickr.com/photos/10024613@N06), of Chepstow, U.K., took this during a walk on the beach at dusk. "The sky changed to this dramatic red. I got very muddy, but it was worth it!" Tripod-mounted Canon 30D with 18–55mm f/3.5–5.6 Canon EF-S lens. Exposure, 5 sec at f/18, ISO 100.

flash! Reflectors!). But even in fairly dim light, with ISO set very low, you may not be able to get a multi-second exposure.

The common solution: Use neutral-density filters. Lambert likes the Hoya ND400, which knocks down exposure by 9 stops (this will take you to 8 sec from 1/60 sec). Too extreme? You can find ND filters in any strength, and the Singh-Ray Vari-ND (www.singh-ray.com/varind.html) can be rotated to get from 2 to 8 stops of light reduction.

Polarizers will also give you up to 2 stops of neutral density. ND filters and polarizers can be stacked, although you should take care not to stack so many that the picture corners darken.

Beware of stopping down.

Why not stop the lens all the way down every time you want a multi-second exposure? There are reasons not to. First, you may not want too much depth of field, preferring to focus on a single element in the composition.

And you can actually *lose* sharpness at the smallest apertures, such as f/22. It's paradoxical—although the image may look sharper overall due to the depth of field, the detail, when viewed closely, will be softer. Look at any Pop Photo lens test to see how the SQF drops off at the smaller apertures, f/11 through f/22. For this reason, several of our slow shooters avoid those smaller apertures.

Of course, scenic shooters may accept this to maximize scene depth. "I could have stopped the lens down one more stop to f/11, but after that the image becomes softer," notes Lambert. "From f/8 to f/11 is really the sweet spot."

POINT ELLEN, KANGAROO ISLAND, AUSTRALIA: Marek Lambert (allshotsimaging.com.au) of Adelaide, Australia, proves you don't have to wait for dark for long exposures. Just add heavy filtration—in this case, 9 stops worth. Tripod-mounted Canon EOS 40D with 10–22mm f/3.5–4.5 Canon EF-S lens. Exposure, 8 sec at f/11 through Hoya ND400 filter, ISO 100. Two versions of the same RAW file were blended to retain detail in both the rocks and sky.

ROGER COLEMAN (TOP); MAREK LAMBERT (BOTTOM)

LESSONS AT 105 DEGREES

THE DESERT GIVES YOU GREAT PHOTOS...IF YOU CAN HANDLE THE HEAT AND DANGERS

TEXT AND PHOTOS BY JAD DAVENPORT

Super Sande, a ranger with Uncharted Africa Safari Co., let the Land Rover drift to a stop on the featureless Makgadikgadi Pan in the heart of Botswana's Kalahari Desert.

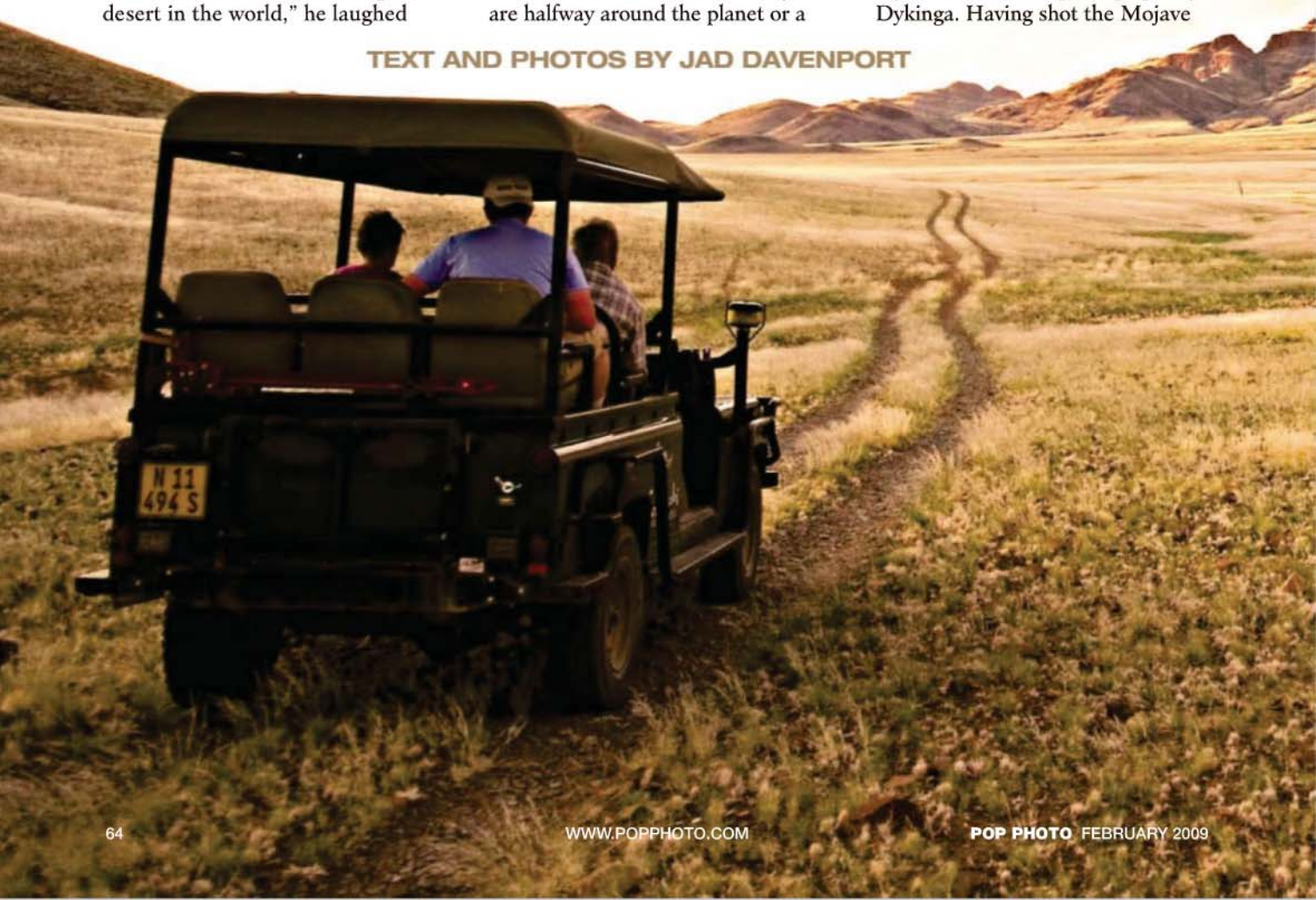
"Welcome to the most dangerous desert in the world," he laughed as a trailing cloud of talcum dust swallowed us like a burial shroud. "There's no water and no landmarks," Sande said. "Get lost out here and you will get witched." All around us in a distant, razor-flat horizon, the air melted in the triple-digit heat of a Tropic of Capricorn sun.

I'd come to southern Africa to photograph one of the most dramatic and enchanting environments in the world. Deserts, whether they are halfway around the planet or a 5-minute drive from the Vegas strip, are magical places to photograph. But they don't surrender their souls easily.

So how do you not only survive the desert, but also walk out of the wilderness with a portfolio of spectacular images? Start by following these tips

SHAKE AND BAKE

Deserts don't like digital equipment, says famous nature photographer Jack Dykinga. Having shot the Mojave



INTO AFRICA: Jad Davenport's trip was at the invitation of South African Airways (ww3.flysaa.com), family-owned Uncharted Africa Safari Co. (www.unchartedafrica.co.za), with 1920s-style tented safari camps in the heart of Botswana's Kalahari, and &Beyond Sossusvlei Desert Reserve, a luxury wilderness resort in Namibia's Namib Desert and part of &Beyond's Africa collection (www.andbeyond.com).

WORK BACKWARDS: Having trouble finding your composition? Start with where you want the eye to end. In this shot of the Sossusvlei Hills, it was the wrinkled ridge. From there, photographer Jad Davenport took a few steps back to include the Land Rover and the two-track to lead the eye into the frame.

LESSONS AT 105 DEGREES

Sonoran, and Great Basin deserts for *National Geographic* and *Arizona Highways*, Dykinga says heat and wind are two major culprits.

Carrying your gear around in a black nylon bag in 100-plus degrees is a recipe for disaster; the dark material turns it into a mini-furnace. "Carry a white T-shirt around to cover your gear when you set it down," he advises. "And whatever you do, don't leave a black camera out in the sun; it will warp and melt."

A simple white pillowcase works, too, especially if you need to leave your camera on a tripod while you wait for a cloud formation to grow or the light to warm.

In the Kalahari I ran into a power problem I normally encounter in the arctic—temperature extremes. Around noon when the mercury broke 100 degrees Fahrenheit, the heat quickly depleted my batteries. The only remedy was to keep a fresh supply on hand and out of the sun.

Despite the heat in Namibia, too, cooling breezes weren't welcome. Trying to shoot in the Namib Desert, among the world's tallest sand dunes, I struggled with blurry flowers caused by a combination of long exposures and constant wind. FlexFill collapsible 60-inch reflectors ($120, street) can be powerful allies both as a way to diffuse strong midday light when shooting macro flora, and also to shield your subjects (and your camera) from annoying windshake.

DUST DEVILS

Short of lugging your gear around in a weatherproof shield like the ones sold by AquaTech (Sport Shield, from $200, street), the best way to manage dust is constant cleaning. I use Giotto's Rocket-air Blower ($13, street) and then wipe down the bodies and lenses, being careful not to grind the glass with stray particles. Zeiss makes pre-moistened lens cleaning tissues ($6, street, for a pack of 21), which you can use once the grit is gone.

Dust devils and sandstorms can turn expensive autofocus lenses into worthless paperweights. Your best plan is to pack away your gear when the sand flies. If you have to shoot, use only manual glass. Likewise, when placing your tripod, make sure you fully extend the legs and keep any joints from sinking into sand where one dunk can bind them.

You can postpone sensor cleaning by not swapping out lenses in the field. Use two camera bodies. I dedicated one to my 17–35mm f/2.8D Nikkor, which was great for landscapes, and a second to a 70–200mm f/2.8G Nikkor for wildlife and macro work.

◀ SILHOUETTE SHAPES (top): Backlighting is a dramatic way to isolate a subject like this springbok. Davenport shot almost directly into the sun with an extra-long lenshood to reduce flare and amp up contrast. He heightened the horn details by using Photoshop's Unsharp Mask tool at 120 percent with a 1-pixel radius and 8 threshold.

SEPARATE COLORS (far left): Wildlife photography in the middle of the day can be tricky. Avoid washed-out skies and instead pin your subjects against a colorful backdrop. Using a narrow depth of field—f/2.8 on a 400mm VR Nikkor—helped Davenport separate this gemsbok herd from the background.

CARRY A FLASHLIGHT (center): Pack a dual-purpose Xenon and ultraviolet flashlight, such as the Streamlight Twin-Task 3C UV LED ($32, street). Not only will it help you find the latrine at night, but the UV light makes scorpions fluorescent. Use a tripod, a large depth of field, and a healthy dose of caution.

SHOW ANIMAL ADAPTATIONS (bottom right): One of the most fascinating aspects of the desert is the ability of wildlife to adapt to this harsh environment. These flightless tenebrionid beetles race safely along the superheated sand dunes using their long legs to raise their bodies above the scorched surface.

When dust demons finally crept into my Nikon D200 bodies—I noticed them on images shot above f/8—I waited until I was inside a tent, turned the cameras off (a charged CCD attracts even more dust), and used the Rocket-air Blower.

FUNCTION OVER FASHION

Join an African safari these days, and you can tell the veteran photographers. They're not dressed in the latest lightweight nylon shirts and khaki convertible pant/shorts and trotting around in Gore-Tex trail running shoes.

"Everything in the desert is going to stick you or claw you or bite you," says Dykinga, who favors leather boots and billowing cotton shirts a couple sizes too big to allow for more air circulation.

In the Kalahari, when I sometimes spent hours staking out waterholes from camelthorn thickets, I took it a step further and dressed like the San bushmen, in tough canvas pants and long-sleeved shirts. The heavy garments had the added benefit of keeping me warm once the sun went down and the freezing night air descended on the outback.

A hat, of course, is a must. I prefer a wide-brim, floppy bush hat, such as Columbia Sportswear's Bora Bora Booney Hat ($20). It shades my whole head, packs easily in a pocket, and squishes up against my forehead when I shoot. And when I'm traveling in an open Land Rover with a 400mm f/2.8, it fits perfectly over the lenshood as a makeshift—and quick-release—lens cap.

DESERT LITE

Dealing with harsh pixel-stealing midday light can be tough, but deserts are one of the few landscapes where sunsets and sunrises bring on a unique visual effect.

"The lack of vegetation and anything else that breaks the horizon line in the deserts allows this magic light to become horizontal, and adds a deep texture to the landscape," Dykinga says. "That intense illumination and the contrast of rich reds and purple-blue shadows is something I never tire of emphasizing."

The horizontal sunlight was both a bane and a boon for photographing wildlife. Shooting with my back to the warm, low-angle light tended to flatten out animals that were well camouflaged.

LESSONS AT 105 DEGREES

Instead, I broke the rules and shot straight into the sun, cutting down on flare and increasing contrast using extended lenshoods (and sometimes my Bora Bora hat for shade). While I conceded detail on the animals, the backlighting created delicate silhouettes, casting profiles in stark relief to soft backgrounds.

THE NAKED TRUTH

Shooting in deserts is difficult and uncomfortable work, and no matter how hard you try to protect it, you will sacrifice gear and images. Lenses will grind, circuit boards will fail, and clean blue skies will be speckled with frustrating blobs. You'll get sunburned and dehydrated, and you'll swing your camera pack over your shoulders only to discover you put it down on a dried cactus spine (Dykinga always carries a comb with him, the only easy way to remove pincushion cholla cactus balls once you've finished screaming).

But there comes a moment on every desert trip where you understand why you pay the price. For me it happened late one evening back on the Makgadikgadi Pan as Venus rose in a coral sky and the day's sweat began to chill my skin. I wandered away from the Land Rover and lay down to take a silhouette of the vehicle, and Sande and a ranger consulting a map.

The earth felt smooth and warm on my belly. And I realized that for me desert photography isn't about making pretty postcard pictures of famous arches or canyons, it's simply about being there.

It's something Dykinga relates to. "All the excess and noise of urban living disappears, and you can immerse yourself in the place; you can feel a deep connection. It's the naked landscape."

And there in the heart of the Kalahari, lying against the bare skin of the Earth, I knew exactly what he meant.

▲COMPOSE BOLDLY: In this shot of a ghost forest in Namibia, Davenport filled most of the frame with the beautiful pattern of the cracked mud in the foreground. The sinister trees and bright red dune became added background flourishes.

▼STAY PAST SUNSET: To get this shot, he lay down on the Makgadikgadi Pan. The ruler-straight horizon with the sky peeking out beneath the Land Rover emphasizes the vastness of this featureless desert.

THE ULTIMATE IN PHOTO SHOPPING:

www.adorama.com

FREE Shipping ON THOUSANDS OF PRODUCTS SEE OUR WEB SITE

FLASHPOINT

www.adorama.com

CARBON FIBER TRIPODS

ALL THE FEATURES OF HIGH-PRICED CARBON FIBER TRIPODS WITHOUT THE HIGH PRICE

Carbon fiber is much stronger than aluminum yet it is about 30% lighter in weight than aluminum. It absorbs shock and does not transmit vibrations; that ensures sharper images and the built-in bubble level helps you get it straight.

Flashpoint tripods feature European styling. They open and close with ease and have leg locks that really lock solid. Legs are multi-positionable and with the low center column, the tripods can be used for low, ground-level photography. Leg ends are rubber tipped and have retractable spikes.

BALL HEADS: Made of magnesium alloy. stronger and less weight than standard aluminum ball heads.

Available exclusively at adorama.com

NEW! Lower Prices

Tripods Shown w/Optional Head

	HEIGHT	CLOSED	LOAD	WEIGHT	PRICE
Tripod **F-1128**	55-1/4"	18.5"	9.9 lbs	2.64 lbs	$152.95
Tripod **F-1228**	60-1/4"	20.10"	17.6 lbs	3.30 lbs	$179.95
Tripod **F-1328**	63-3/4"	21.65"	24.2 lbs	3.96 lbs	$269.95
Monopod	55.11"	18.75"	11 lbs	10 oz.	$89.95
Ball Head **F-1**	-	-	8.8 lbs	11.6 oz.	$49.95
Ball Head **F-2**	-	-	11 lbs	14.4 oz.	$59.95
Ball Head **F-3**	-	-	17.6 lbs	16.1 oz.	$74.95

BELLE DRAPE MUSLINS

Our Muslins Feature:

- Lightweight – easy to carry
- Avalible in 2 size '10x'12 & '10x'24
- Rich vibrant colors because of layering techniques during dyeing.
- 100% Cotton Muslin Backgrounds
- Color never fades or loses its vibrancy or depth.
- 4" hemmed loop for hanging on a crossbar
- Dozens Of Colors In Solids, Splatters, Old Masters and Scenics

STARTING AT $39.95

Get 10% OFF When You Buy Any 3 Belle Drape Backgrounds

ADORAMA
THE PHOTOGRAPHY PEOPLE
42 West 18th Street, NYC | 800.223.2500
www.adorama.com

HEAVY DUTY SERIES

All of the standard Belle Drape features on DOUBLE THICK 100% cotton, muslin material

AVAILABLE IN: • White • Chroma Green • Black • Chroma Blue

NEW!

10 x 12' $59.95
10 x 24' $89.95

FOR A COMPLETE SELECTION SEE OUR WEB SITE

By Philip Ryan

POWER TRIP

Resistance is futile

Let's cut to the chase— the Canon EOS 5D Mark II does live up to its billing. It takes a great full-frame DSLR, the original 5D (Pop Photo's 2005 Camera of the Year), boosts damn near everything, adds high-definition video capture, and turns in an overall performance that makes it a virtual steal (or at least as close as a steal comes in this price bracket). The body-only street price is $2,700; $3,500 with the EF 24–105mm f/4L IS USM kit lens.

Does the 5D Mark II have drawbacks? Certainly. The autofocus is no faster than that on the original 5D (greetings from the Wayback Machine). The burst rate, at just 3.9 frames per second, isn't pro-sports caliber. And when shooting video, though the image quality rivals any consumer-level camcorder, there's no autofocus.

Of course, the true wonders and shortcomings of this camera are in the details. So let's take a look at those in four key areas.

1 Image quality

Talk about the best of both worlds! Until this 21.1MP Canon debuted, the choice in the under-$3,500 price range was between lots of pixels or high image quality at high ISOs. One route was a camera such as the $3,000, 24.6MP Sony A900, which produces high-resolution images but tops out at only ISO 6400, and even there serves up lots of noise. The other approach was the $3,000 Nikon D700, with just 12.1MP but impressively clean images at ISO 6400, along with the ability to shoot (albeit noisily) at up to ISO 25,600.

◀ **ON THE BACK:** The new 3-inch LCD forced the trash button to the left. But little else has changed—you've still got the handy control wheel and joystick, plus a well-contoured, rubberized thumb rest.

But the 5D Mark II matches the Nikon for sensitivity and comes close to the Sony in resolution. At its lowest

WHAT'S HOT
■21.1MP full-frame CMOS sensor. ■ISO 100–6400, extendable to ISO 50, 12,800, and 25,600. ■1080p HD video.

WHAT'S NOT
■AF system should have been updated. ■Extremely noisy at ISO 12,800 and 25,600.

WHO'S THIS FOR?
■Advanced shooters who've long awaited an upgrade of the 5D. ■Anyone who wants a full-frame DSLR with a lot of pixels and low noise at high ISOs.

standard sensitivity, ISO 100, the Canon scored 2820 lines of resolution; the Nikon, 2350 lines; and the Sony 3230.

Reduced to ISO 50 for longer exposures and bright-light work, the Canon's resolution was 2830 lines, matching the $6,680 (street) 21.1MP Canon EOS 1-Ds Mark III (see, the 5D Mark II *is* a steal). Neither the Nikon nor Sony offers ISO 50.

And even when the ISO is cranked up to 25,600, the Canon edges out the Nikon with 2400 lines of resolution. Put simply, in our tests, even at its worst, the resolution of the Canon beats the Nikon's best. That's the power of 21.1 versus 12.1MP.

Of course, at such a high ISO, both the Canon and Nikon are in Unacceptable territory in our noise tests (4.9 for Canon, 4.6 for Nikon). At 6400, the Sony scored 3.5, while the Canon and Nikon hit 2.0. Any reading above 3.0 is Unacceptable.

These numbers suggest low-light shooting like you've never seen before.

We took the Canon out at sunset in New York's Central Park and photographed a rollerblader, capturing the scene with a shutter speed of 1/20 sec and aperture of f/11. At ISO 6400, there was no more than a light dusting of noise. Compared to the grain you'd see with 6400-speed film, this is the stuff of revelation.

Such high resolution and ISOs will change your photography. You'll use the 5D Mark II in settings where you wouldn't have opened your camera bag before. And you can leave your auxiliary flash at home (though think twice, because this camera doesn't have a pop-up).

One benefit of the camera's 14-bit capture (up from 12-bit), with help from the camera's processing engine, is Canon's Highlight Tone Priority setting. When enabled, it limits your ISO range to 200–6400, but also captures a little more detail in highlights. The effect is subtle and, according to Canon, may add a little noise to the shadows. If you're shooting a wedding dress, though, you'll likely be glad you have it.

But this low-light performance isn't glitch-free. As have commenters on the web, we noticed tiny black blotches next to areas of blown-out highlights, such as the streetlights in our image of the skater. We found it hard to predict what images these spots would turn up in—sometimes we'd find them, sometimes we wouldn't. Canon is aware of the problem, and our

◀ON THE TOP: Two more custom shooting modes were added to the mode dial. And the status LCD grew slightly, while the button to illuminate it moved to a more convenient spot.

CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 50–3200)

EXCELLENT

POOR ⟷ EXCELLENT

IMAGE QUALITY (6400)

EXTREMELY HIGH

POOR ⟷ EXCELLENT

RESOLUTION (ISO 100)

EXCELLENT 2820

1500 2000 2500 3000 3500 4000

HIGH ⟷ EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXCELLENT 6.3

14 12 10 8 6

HIGH ⟷ EXCELLENT

NOISE AT ISO

0.7 EXTREMELY LOW	50
0.9 EXTREMELY LOW	100
1.1 EXTREMELY LOW	200
1.0 EXTREMELY LOW	400
1.2 VERY LOW	800
1.3 VERY LOW	1600
1.3 VERY LOW	3200
2.0 MODERATELY LOW	6400
◀3.1 UNACCEPTABLE	12,800
◀4.9 UNACCEPTABLE	25,600

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ⟷ EXTREMELY LOW

HIGHLIGHT/SHADOW DETAIL

HIGH

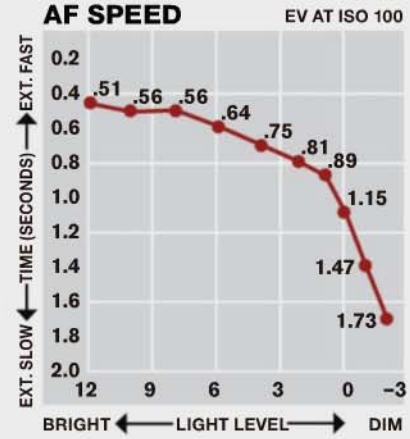
LOW ⟷ EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

SLIGHTLY HIGH

LOW ⟷ HIGH

AF SPEED EV AT ISO 100



▲IMAGE QUALITY: High resolution brings out all the detail in the cracked paint on these playground fountains, while accurate color reproduction keeps them looking as they do in real life. Shot with a 24–70mm f/2.8L Canon EF lens at 70mm; 1/320 sec at f/4.5, ISO 400.

bet is that the issue soon will be resolved with a firmware upgrade. In any case, the blotches are easily removed in postproduction.

When working with RAW images, we noticed finer gradations of tone in the final images. Credit the sensor's 14-bit capture. And that sensor ranked fourth out of all current DSLRs in DxOMark Sensor tests (www.dxomark.com), which analyze and compare unprocessed RAW data.

Color? In our testing protocols, anything below 8.0 is Excellent. The Canon scored 6.3. This beats both the Nikon and Sony. And with 9.0, the Sony fell into our Extremely High category.

2 The body

Following the if-it-ain't-broke axiom, Canon didn't change much of the ergonomics from the original 5D. Same control layout (two command wheels and a tiny joystick to quickly maneuver the menus), and same magnesium-alloy chassis as the original.

What's new? The 3-inch 920,000-dot LCD (up from 2.5 inches and 230,000 dots). This larger screen meant moving the delete button to the left.

Look through the viewfinder, and you'll instantly be reminded of what a full-frame DSLR is all about—an awesome, wide view. If you're accustomed to using Canon's popular 24–105mm f/4 L-series lens on an APS-format camera, be prepared for a bright, wide-angle experience. Although viewfinder accuracy isn't the Sony's 100 percent, the Canon's 98 percent is still impressive and beats the Nikon D700's 95 percent.

The standard viewfinder screen (EG-A) can be swapped out for a grid (EG-D) or, for photographers who focus manually, a Super Precision (EG-S) screen. Each of these optional focusing screens streets for about $45.

While there's no pop-up flash (we can't get over it), the hot-shoe is more rugged, with the addition of a rim that seals Canon's EX II-series Speedlites in place.

Despite the fact that many pros will use this camera, the 5D Mark II (like the Nikon D700) has only one CompactFlash slot. Canon's 1D and 1Ds cameras, however, have twin slots, which we find more useful for heavy shooters. The Sony? Both CF and Memory Stick PRO Duo slots.

Canon upgraded the shutter to boost its life expectancy to 150,000 cycles, up from 100,000 cycles. That makes it the same as the D700, leaving the Sony's 100,000-cycle shutter behind.

If dust keeps finding its way onto your imaging sensor, you'll appreciate the 5D Mark II's Integrated Cleaning System. It shakes the sensor each time you start up the camera so that any loose dust

VITAL STATISTICS

IMAGING: 21.1MP effective, full-frame CMOS sensor captures images at 5616x3744 pixels with 14 bits/color in RAW mode. **STORAGE:** Single CompactFlash Type I/II including UDMA; microdrives. Stores JPEG, RAW, RAW + JPEG, sRAW 1 (3861x2574 pixels), and sRAW 2 (2784x1856 pixels). **BURST RATE:** Full-sized JPEGs (Fine mode): Up to 78 shots at 3.9 fps. RAW: Up to 13 shots at 3.9 fps. **AF SYSTEM:** TTL phase detection with 9 illuminated focus points (1 center cross-type), plus 6 assist points. Single-shot and continuous AF with Predictive AI Servo focus tracking. Tested sensitivity down to EV –2 (at ISO 100, f/1.4). **LIVE VIEW:** TTL Phase detection and Contrast Detection modes. **SHUTTER SPEEDS:** 1/8000 to 30 sec plus B (1/3-, or 1/2-EV increments). 150,000-cycle rating. **METERING:** 35-zone TTL metering, evaluative, centerweighted, partial (approx. 8% of viewfinder), and spot (approx. 3.5% of viewfinder). EV 1–20 (at ISO 100). **ISO RANGE:** Normal, ISO 100–6400 (in 1/3- or 1-EV increments); expanded ISO 50, 12,800, 25,600 (in 1-EV increments). **FLASH:** X sync at 1/250 sec. **VIEWFINDER:** Fixed eye-level pentaprism. **LCD:** 3-in. TFT with 920,000-dot resolution, 170-degree viewing angle. **OUTPUT:** Hi-Speed USB 2.0, HDMI (mini-type) video, composite video, mini-jack mic input, accessory terminal. **BATTERY:** Rechargeable LP-E6 Li-ion, CIPA rating, 850 shots. **SIZE/WEIGHT:** 6x4.5x3 in., 1.79 lb with card and battery. **STREET PRICE:** $2,700, street, body only; $3,500 with EF 24–105mm f/4 IS USM lens. **FOR INFO:** www.canoneos.com.

VIEWFINDER TEST

ACCURACY: 98% (Excellent)
MAGNIFICATION: 0.71X (Good)

falls down to be trapped by a sticky surface below the sensor. Also, the low pass filter on the front of the sensor assembly has a fluorine coating to repel dust in the first place.

If all of that weren't enough (and sometimes it isn't), a menu option lets you create a dust map by capturing an image of a plain white surface large enough to completely fill the frame. That dust map data then becomes embedded in your future image files—you can use Canon's Digital Photo Professional software (version 3.3 or later) to remove the dust spots from your images in postprocessing. Most people think of that Photo Pro software just for RAW conversion, but the latest version also works on JPEGs and TIFFs, so you don't have to shoot RAW to take advantage of dust mapping.

For all the similarities with its predecessor, the 5D Mark II uses a different battery. Not a small issue for photographers who have spares for their old 5D, as well as those stepping up to this model who have extra cells for their EOS 20D, 30D, 40D, or 50D. The new battery packs 1800mAh, up from 1390mAh in the BP-511A, and is rated for up to 850 shots per charge.

More bad news for those moving up from Canon's APS-sensor DSLRs with a bag of digital-only lenses: As with other Canon full-framers, this new one doesn't take that glass. In contrast, the Nikon D3, D3X, and D700 can go both ways.

3 Video

This was the second DSLR to shoot video (beat to the punch by the Nikon D90), but is the first to go all the way to 1080p, 30-fps high-def. It is truly pro-caliber image quality. Even before production models were introduced, Canon pro Vincent Laforet shot a promotional video that was breathtaking for its rich detail.

Unlike camcorders—even pro units—which typically have tiny CCD sensors, this DSLR packs a full-frame CMOS. The result is the ability to control depth of field. Want a beautifully defocused background in your video? No problem. But just try that with a camcorder.

COMPETITIVE SET

■NIKON D700 ($3,000, street, body only)
Though noise results for Nikon's D700 almost match what we saw in the 5D Mark II, the Nikon checks in with nearly half as many pixels as the 5D Mark II. That's a big difference and might be enough to push pros toward the Canon. However, those same pros are likely to be the ones most annoyed by the 5D Mark II's disappointing AF performance and the slight edge the Nikon's 5-fps burst gives it compared to this Canon's 3.9-fps rate.

■SONY ALPHA 900 ($3,000, street, body only)
Sony edges Canon out in terms of pixels, burst rate (5 fps), and effective resolution. The A900 also focuses faster than the 5D Mark II and has built-in sensor-shift image stabilization which provides 2–2.5 stops of shooting advantage. However, the A900 can't match the 5D Mark II's outstanding noise performance. This could sway a lot of photographers' minds when comparing the two cameras. The Sony also yields colors that are less accurate, scoring 9.0 in our color accuracy test, compared to the Canon's more accurate (lower numbers are better for this test) 6.3.

Photo Credit: NYI Student Don Haller

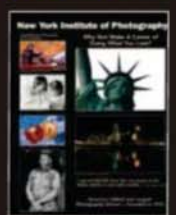
Follow Your Dream: Become a Photographer!
Education is this Year's Best Investment

Join NYI and Study at Home with the Professionals at America's Oldest Photography School. At NYI, you study at home in your spare time, and completely avoid the time and expense of commuting to a residential school. Our beautiful full-color lessons, audios, and DVDs provide a complete, organized training system. Professional photographers, selected from New York's exceptional talent pool and trained to our standards, are available to guide you through our program. In the field of photography education, we believe our course is the best choice you can make. If you desire to pursue your education in photography, we're here to help. We'll teach you the art, science, and business of photography. If you don't see a difference in 21 days, we'll send you your money back! There's no risk with NYI's Full Refund Policy. For details on our program and our philosophy, visit our Web site.

✔ **Enjoy lots of free photo tips, visit www.nyip.com. New articles every month!**

New York Institute of Photography
America's Oldest and Largest Photography School
Educating Photographers Since 1910

Don't miss our free podcast site: www.nyipodcast.com



Free Course Catalog.
Visit Us Online
www.nyip.com/pop

Call Us Toll-Free at 1.800.350.8320
(U.S. & Canada)

Also, you can use any Canon-mount lens, even a fisheye or a Lensbaby for outrageously creative footage.

The downside? Once you start shooting video, the aperture is locked, and you're stuck with slow contrast AF or manual focus. If you need to refocus during a scene, Canon suggests you do so manually. We found this difficult, since the viewfinder blacks out and all you have to go by is the live view on the LCD.

Due to file-size constraints, your HD clips are limited to about 12 minutes. Another drawback is the format of the video—you must use Canon's proprietary software to convert it into a standard format before editing.

Nonetheless, the camera produces beautiful video footage. And clearly, this is just the dawn of video DSLRs.

4 Metering and AF

The new camera inherits the 5D's metering and AF systems. The 35-zone TTL metering is excellent at determining the proper exposure for a scene, and lets you choose among evaluative, centerweighted, partial, or spot.

When faced with a confusing scene, the evaluative mode isn't as adventurous in guessing your intentions as Nikon's 3-D Matrix Metering II. But that doesn't mean it's inaccurate. In our field tests, it performed just as it should.

The partial metering mode uses the center 8 percent of the viewfinder, and the spot, 3.5 percent, which is larger than the Nikon's impressive 1.5 percent.

The 5D-era AF, however, is no longer competitive with the blazing speeds we see in most DSLRs these days. At the brightest light level in our tests, the 5D Mark II focused in 0.51 sec, while the Nikon D700 zipped along at 0.35 sec, and the Sony A900 roared to the head of the pack with 0.29 sec.

In low light, the Canon is downright sluggish, and in extremely low light (EV –1 and –2), it's inconsistent and sometimes fails to focus. But Canon rates the AF system to be effective down to only EV –0.5, about the same as a very poorly lit living room. This limits the utility of the high ISOs. Granted, you can focus manually, but in such low light, that's no mean feat.

Oddly, some older and newer Canon models have faster AF systems. Just as Nikon trickled down the D3's AF to the D700, we think Canon should have done this with the 1Ds Mark III and 5D Mark II.

Bottom line

If you're moving up from an APS-format DSLR, you will be happy with the 5D Mark II. Make that *ecstatic*. Life is fuller in the full-frame lane.

And the vast amount of detail that goes along with 21.1MP, as well as the sophisticated image processing served up by its new DIGIC 4 engine, cannot be understated—it's a wow! The low-light image quality is almost life-changing.

But the 5D Mark II's old-fashioned AF system can't keep up with the cutting-edge imaging power. Nor is the 3.9-fps burst rate state-of-the-art. So if you're a pro, understand these limitations.

Yet if you're looking to trade in your old 5D for this version, while you gain nothing in AF, you pick up everything from low-light to video capability. And those are very impressive—perhaps irresistible—upgrades.

Three Seconds to Shoot

Carry Like a Backpack, Access Like a Shoulder Bag with Tamrac's all new Velocity Series

Tamrac's new photo sling packs combine the comfort of a backpack with the fast access of a shoulder bag. New Quick-Flip Tops™ open away from the body for super fast access to photo gear. The front pockets feature Tamrac's patented Memory & Battery Management System™ that identifies available memory cards and batteries.

Velocity 6x model 5766 Velocity 7x model 5767 Velocity 8x model 5768

Available in four sizes for every photographer including professionals.

For a free 80 page color catalog, call toll-free: 1-800-662-0717

www.tamrac.com
See the ALL NEW Velocity Series and over 100 other products.

tamrac®
PHOTO, LUGGAGE & COMPUTER CASES

BUYDIG.COM®

THE INTERNET'S DIGITAL SUPERSTORE

800-617-4686

Sun 10:00am - 6:00pm • Mon-Thurs 9:30am - 7:00pm • Fri 9:30am - 2:00pm

Email us at customerservice@buydig.com

Shop online anytime!

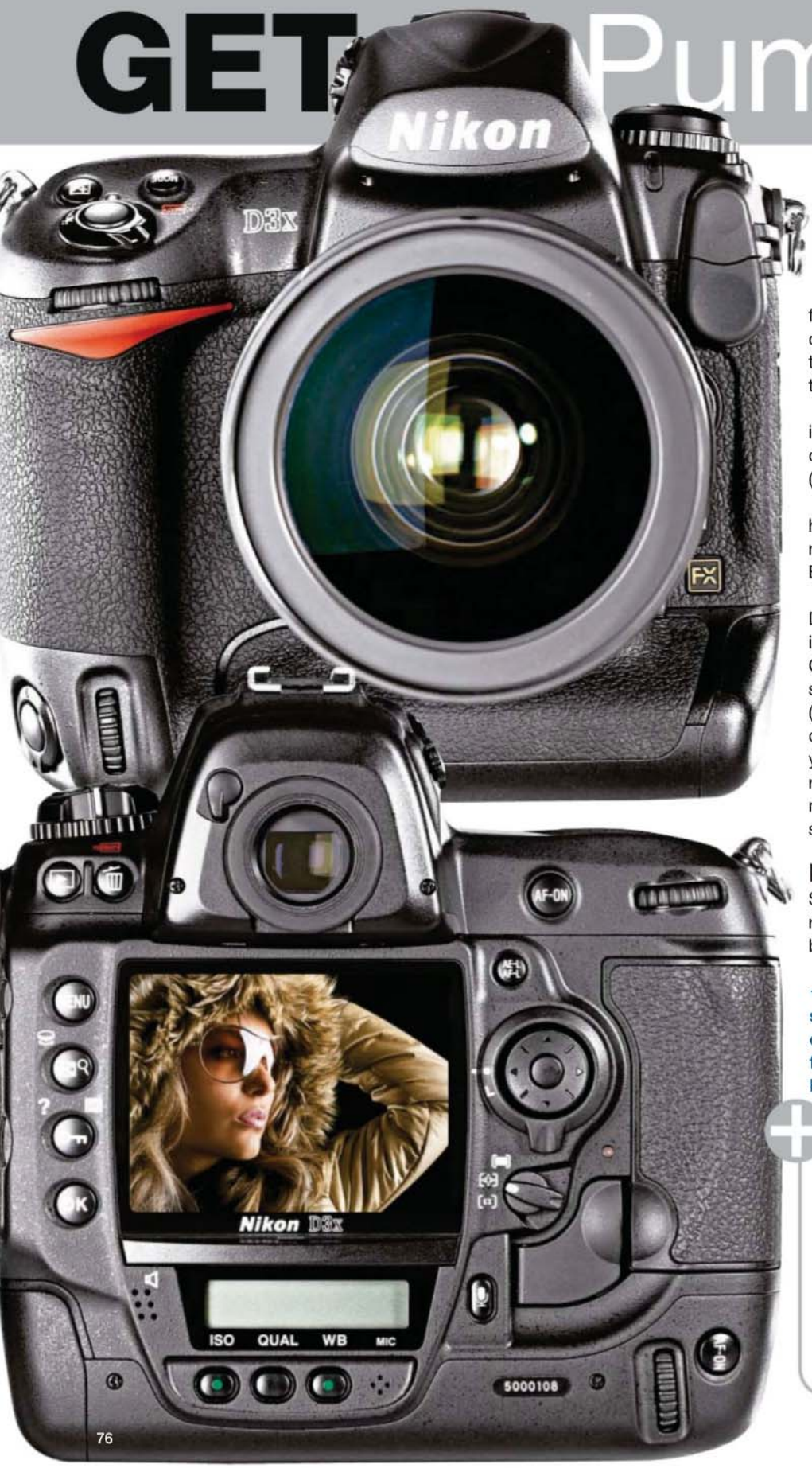
All merchandise is brand new and factory fresh and includes USA Manufacturer's Warranty. Prices advertised are subject to additional standard shipping and handling Charges. Go to www.buydig.com or call for details. Paypal and all major credit cards are gladly accepted, no surcharge. We are not responsible for typographical errors. Thank you for shopping at buydig.com Please tell your friends about our great service! Buydig.com is a registered trademark.

BizRate 2007

BBBOnLine RELIABILITY PROGRAM

By Philip Ryan

GET Pumped



Megapixels and a whole lot more

For a while, it looked

as if Nikon were taking a break from the megapixel race to focus on other aspects of image quality. After all, the pro-caliber D3 is just 12.1MP, and the recent D90 is only 12.3MP.

But the hiatus is over. Nikon is back in the fray big-time with the introduction of a 24.5MP full-frame flagship, the D3X ($8,000, street, body only).

Trading the 12.1MP D3's super-high ISOs for a greater pixel count, this new camera takes direct aim at Canon's EOS-1Ds Mark III and Sony's Alpha 900.

In fact, the difference between the D3 ($4,200, street, body only) and D3X is much like the difference between Canon's EOS-1D Mark III ($3,750, street, body only) and 1Ds Mark III ($6,680, street, body only). In both cases, a step below the flagships gives you about half the pixels, but fast burst rates and high ISOs with relatively low noise. (The table on the opposite page spells this out.)

Harvest the crop

So this new Nikon promises high resolution and great performance in bright light (it goes down to ISO 50),

◀ON THE BACK: Two CF card slots hide behind a weathersealed door, while dedicated buttons for ISO, image quality, and white balance put you in control.

NEW & NOTEWORTHY

- **24.5MP full-frame CMOS sensor.**
- **Sensitivity up to ISO 6400.**
- **14-bit RAW capture.**
- **Rugged, weathersealed body.**

CONSIDER THIS IF...

- **You're a pro who needs the most pixels you can get in the Nikon system, and money's not an issue.**
- **You're looking for Nikon's most rugged and powerful camera yet.**

GABRIEL MOISA/FOTOLIA.COM (LCD IMAGE)

THE SUPER DSLRs

	MEGAPIXELS	35MM LENS FACTOR	MINIMUM ISO	TOP ISO	BURST RATE AT FULL RESOLUTION	STREET PRICE, BODY ONLY
SONY ALPHA 900	24.6	FULL-FRAME	100	6400	5 FPS	$3,000
NIKON D3X	24.5	FULL-FRAME	50	6400	5 FPS	$8,000
CANON EOS-1Ds MARK III	21.1	FULL-FRAME	50	3200	5 FPS	$6,680
NIKON D3	12.1	FULL-FRAME	100	25,600	9 FPS	$4,200
CANON EOS-1D MARK III	10.1	1.3X	50	6400	10 FPS	$3,750

but it's no jackrabbit when it comes to burst capture, right?

Right. Unless you switch the D3X to its 10.5MP DX crop mode, where, Nikon says, it fires off 7 frames per second. And that's not the only crop mode. Prefer a 5:4 aspect ratio? You can have it—it brings the capture down to 20.4MP, while keeping the burst at 5 fps.

Although it boosted the megapixels, Nikon kept much of what made the D3 a breakthrough DSLR. There's the same 51-point Multi-CAM 3500FX AF system with a block of 15 cross-type sensors in the center of the frame. You also can limit the system to 21 or 9 AF points in Group Dynamic tracking mode or opt for 11-point selectable AF, as with the older D2Xs or D200.

Plus, in 3D tracking mode, the AF system uses the 1,005-pixel sensor in the 3D Color Matrix Metering II metering system. We all know how this determines exposure by referencing a database of images. But Nikon has added a database for white balance, too. We're eager to see how that performs when we get a production unit into the Pop Photo Lab.

And as with other pro-level cameras of late, you can fine-tune the focusing for up to 20 specific lenses.

Go live

There are two live-view modes. Handheld mode uses the same phase-detection AF as regular shooting, but blanks out the screen while focusing. Tripod mode uses contrast-detection AF, though if the version in the D3 is any indication, it's far slower than the phase-detection system.

Have trouble leveling your horizon lines? The D3X has a virtual horizon indicator. In regular shooting mode, you can put it on the 3-inch, 920,000-dot LCD with a second indicator in the optical viewfinder. In live view, it can be overlaid on the image you're framing.

Image processing is handled by Nikon's EXPEED processing engine. It packs a 16-bit processing pipeline and 14-bit analog-to-digital conversion. That means 14-bit RAW files that contain more gradations per color channel than the 12-bit RAW files coming out of entry-level DSLRs.

If you've used a Nikon pro body, you'll feel right at home with the D3X. Controls and general design mimic the D3. The magnesium-alloy chassis and copious weathersealing are engineered for extreme conditions. And its shutter is rated to a hefty 300,000 cycles. All the familiar Nikon dials, switches, buttons, and command wheels are in about the same locations as on the D3. Pop-up flash? While the pro-level D700 has one, the D3X doesn't.

High-definition TV fans, note that Nikon has switched from the full-sized HDMI jack on the D3 to the smaller mini HDMI jack. This lets you connect the camera directly to an HDTV.

A pair of CompactFlash slots provides plenty of room for storage, which you'll need, given the pixel count. As with previous dual-slot Nikons, you can use the second slot as a mirrored backup of the main one, set one slot for JPEGs and the other for RAW files, or switch to the second one when the first fills up.

This arrangement is unique. Canon's 1Ds has two slots, but one is for SD cards, while the Sony A900's second slot takes Memory Stick PRO Duo cards. Some might argue that since most pros use CF cards, Nikon's approach is best. But Canonites can counter that as SD cards reach capacities higher than 8GB, the tiny SD cards are becoming useful to pros. Also, the ability to use devices such as Eye-Fi wireless SD cards and Canon's OSK-E3 data security kit ($650, street) adds to the appeal of the SD slot.

Does it seem odd that Nikon includes the same Retouch Menu as in its amateur-caliber models? The company says that pros asked for this feature, which lets you crop and apply minor fixes to photos right in the camera. And it makes sense for event photographers who might need to print on the spot, straight from memory cards.

Battle stations!

If there was any doubt that Nikon has been emulating Canon's strategy over the past couple of years, the D3X should put that to rest. In short order, the company has jumped into the full-frame field both at the top and mid-range, and adapted its lens lineup to more closely mirror Canon's, with introductions such as the AF-S Nikkor 24–70mm f/2.8G ED.

To its credit, Nikon also managed to up the ante by leapfrogging Canon with higher ISOs and more pixels. And though Canon now lags behind both Sony and Nikon in pixel count, only a year ago it held that crown.

Nikonians have much to celebrate, but we're just wondering how long it will take for Canon to return fire.

By Julia Silber

SUREBet

Tamron SP 10–24mm f/3.5–4.5 Di II LD AF

Tamron's widest zoom ($480, street), this lens belongs to the exclusive SP (Super Performance) line, which traditionally offers stronger resolution, contrast, and flatness of field than the company's other optics. A digital-only lens, it's a 16–37mm equivalent on DSLRs with APS-sized sensors.

Two elements of Low Dispersion (LD) and one of high refractive index (HID) glass promise better control of chromatic aberration. It's slightly faster and has a significantly bigger zoom range than the 11–18mm f/4.5–5.6 it replaces in Tamron's catalog.

As we went to press, only the Nikon mount was available (with built-in AF motor), but the Canon mount should be available by the time you read this, with Pentax and Sony soon to follow.

HANDS ON: Several ounces heavier and about a quarter-inch longer than its predecessor, the 11–18mm, the lens is average in size and weight for the ultrawide, digital-only zoom class, and like most of the competition, it's long enough to block a portion of the output of a built-in flash at closer focusing distances.

Its satin-finish, poly-carb barrel sports a broad, ribbed, and rubber-clad zoom ring, plus an amply sized, smooth-turning manual-focus ring. Both are well marked with large, white numerals. The ornamental "SP" ring in a gold color has been slightly enlarged, with larger type, and moved from the outer rim to center barrel. The lensmount is metal.

Specifications 10–24mm (10.34–23.60mm tested), f/3.5–4.5 (f/3.50–4.53 tested), 12 elements in 9 groups. Focusing turns 100 degrees clockwise. Zoom ring turns 80 degrees counterclockwise. Focal lengths marked at 10-, 13-, 15-, 18-, 20-, and 24mm. ■ **Diagonal view angle:** 108–60 degrees. ■ **Weight:** 1.03 lb. ■ **Filter size:** 77mm. ■ **Mounts:** Canon AF, Nikon AF (Pentax AF and Sony AF coming soon). ■ **Included:** Lenshood. ■ **Street price:** $480.

Subjective Quality Factor

	Size	5x7	8x10	11x14	16x20	20x24
10MM	3.5	96.1	94.9	92.0	86.5	79.9
	4.0	96.1	94.9	92.0	86.6	80.1
	5.6	96.0	94.8	91.9	86.2	79.5
	8.0	95.9	94.7	91.7	85.8	78.8
	11.0	95.7	94.4	91.3	85.2	77.8
	16.0	95.7	94.3	91.2	85.1	77.8
	22.0	96.1	94.9	92.1	86.9	80.7

	Size	5x7	8x10	11x14	16x20	20x24
18MM	4.2	95.4	93.9	90.5	83.8	75.6
	5.6	95.5	94.1	90.8	84.3	76.6
	8.0	95.6	94.2	91.0	84.7	77.3
	11.0	95.5	94.1	90.9	84.7	77.2
	16.0	95.4	94.0	90.7	84.4	76.9
	22.0	95.4	94.0	90.6	84.2	76.4
	25.0	95.8	94.6	91.6	86.0	79.4

	Size	5x7	8x10	11x14	16x20	20x24
24MM	4.5	95.5	94.1	90.9	84.5	76.9
	5.6	95.6	94.3	91.1	85.0	77.8
	8.0	95.6	94.3	91.2	85.2	78.1
	11.0	95.6	94.2	91.0	84.9	77.6
	16.0	95.3	93.9	90.5	84.1	76.4
	22.0	94.8	93.3	89.5	82.0	72.9
	29.0	95.7	94.4	91.4	85.6	78.9

key

A+	A	B+	B	C+	C	D	F

IN THE LAB: With Excellent-range SQF scores at the three tested focal lengths, the lens promises faultless contrast and resolving powers. Its performance matches that of the Canon 10–22mm, Sigma 10–20mm, and Tamron 11–18mm digital ultrawides.

In DxO Analyzer 3.0.1 tests of distortion control, we found Slight barrel distortion at 10mm (0.26%), 18mm (0.29%), and 24mm (0.24%)—all impressive numbers. They're noticeable improvements over Tamron's 11–18mm zoom, which produced barrel distortion in the Very Visible range at 11mm (1.01%). They're also significantly stronger than most of the competition, except the Canon 10–22mm, which produced barrel distortion that dipped close to the Imperceptible range at 14mm (0.11%), amazing for an ultrawide.

Light falloff left the Tamron's corners by f/5.6 at 10mm, and there was no discernible vignetting at the other tested focal lengths. Wow! This finding was also stronger than any competing lens that we've tested, including Tamron's 11–18mm, which produced darkened edges to f/8 at the two tested focal lengths.

Close-up performance was also stellar. Its maximum magnification ratios at the uniform close-focusing distance of approximately 9.4 inches were 1:12.2 at 10mm, 1:6.64 at 18mm, and 1:4.95 at 24mm. Again, much stronger than the lens it replaces, which topped out at a relatively wimpy 1:7.9 at 18mm.

CONCLUSIONS: Able to deliver what you look for in an ultrawide zoom, this lens can handle everything from tight interiors to broad, horizon-spanning landscapes. If you've been putting off buying a zoom in this range for fear of the barrel distortion and vignetting that typically mar ultrawide images, give this Tamron a test drive. Likewise, if you want an ultrawide's ability to contrast large-looming foreground elements with relatively tiny detail in the distance, this lens—with its thrillingly tight 9.4 close focus and category-leading 1:5 magnifying power—won't disappoint.

The Ultimate In Photo Shopping: **www.adorama.com**

WE WANT TO BUY
your used or unused Photo equipment

Enjoy our online quote feature at www.adorama.com/sell

Adorama spent millions of dollars in 2008 buying 35mm, Medium & Large Format, Scopes, Video and Digital equipment.

Our customers happily traded or cashed in their equipment. We were able to satisfy them BY SIMPLY PAYING ABOVE MARKET VALUE.

Adorama pays top dollar for individual items, rare pieces, collections and estates.

Adorama has over 100,000 new items and more than 20,000 used items in stock.

WE PAY TOP DOLLAR PLUS
For Current Models

EXTRA CASH BONUSES
for Telephoto lenses of any brand name

3 Small Steps
FOR GIANT PAYOUTS!

Fast
We can arrange a FREE UPS insured pickup in the USA, or you can send it to us at your convenience.

Simple
Expect one of our agents to contact you as soon as your equipment is evaluated.

Smooth
Your check or trade will be sent out promptly. If you are not pleased with our offer we will return your equipment to you fully insured. Remember shipping is Adorama's expense.

To find out the value of your equipment, contact us

Phone:
800-223-2500

Fax:
212-675-8715

eMail:
used@adorama.com
Please Include your phone Number when you eMail.

Bring it:
42 West 18th Street
New York NY 10011

Ship it:
Att. Used Department.
Adorama
7 Slater Drive
Elizabeth, NJ 07206.

ADORAMA
THE PHOTOGRAPHY PEOPLE

42 West 18th Street | New York, NY 10011 | 800.223.2500

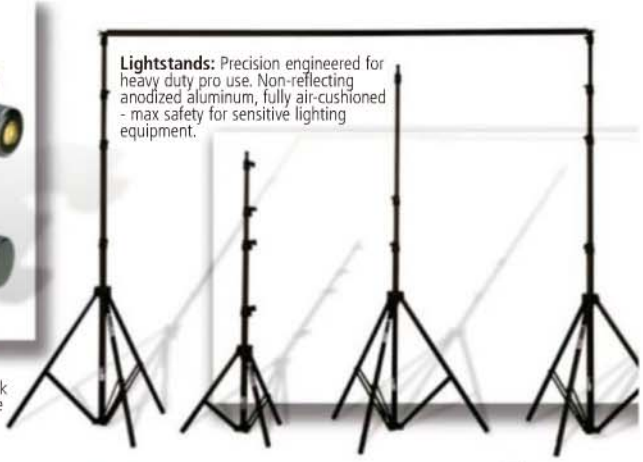
WHICH ONE

APE MISBEHAVING? X-Rite's ColorMunki ($450, street) is—despite its name—a highly evolved color-management tool.

Which Calibrator Should I Buy?

A few years back, I bought a monitor calibration device and it changed my life. Now I'm obsessed with color accuracy, and I want to calibrate my printer and my projector, too. Is there a device that will calibrate everything but won't break the bank?

MH330-658QR Ballhead: Holds up to 28 lbs. steady; quick release; calibrated tension; base + pan lock knobs. Great value.



Lightstands: Precision engineered for heavy duty pro use. Non-reflecting anodized aluminum, fully air-cushioned - max safety for sensitive lighting equipment.

Great Giottos Gear.

MT III Pro: The benchmark tripod. Patented multi-function center column; plus 14 features standard. Lava, carbon, or aluminum.

Aegis DSLR LCD Screen Protector: Optical quality Schott glass; 12 coatings/side eliminate glare/reflections; protect from scratches, impact, dust, moisture. Most camera sizes.

P-Pod: 5 sections; 3 aluminum legs (that store inside base) for upright or angle support; tilt head w/QR plate; more.

Cleaning Kit: Rocket Blaster; goat-hair brush; micro-fiber cleaning cloth; cleaning solution; swabs.

HP Marketing Corp.
973/808-9010 For dealer list, visit www.hpmarketingcorp.com

GIOTTO
The benchmark in value.

It's true, color management is a slippery slope. Once you get one thing right, you begin to notice how off all the devices in your life are. And while it's still difficult (if not impossible) for the average citizen to calibrate displays such as a cell phone screen or HDTV, you can get really excellent color accuracy from your monitor, printer, and digital projector.

X-Rite's ColorMunki Photo ($450, street; www.xritephoto.com) is one of the easiest to use, and it calibrates displays, printers, and projectors all in one neat little package. The round-edged brick has an internal dial that you rotate according to what you're calibrating, and it comes with a case that doubles as a counterweight for monitor calibration.

Printing test targets is a breeze, but even easier is reading them. Most devices require you to painstakingly read each color patch one by one, but the Munki just slides over the chart freehand. You can create profiles for any paper you use in 5 minutes or less (not counting drying time).

Even better, you can refine the profiles you make according to the kinds of images you most commonly print. So, if you take a lot of portraits, load them into the Munki software and print specially generated targets for those images. The program will take what it learns and build an even more robust profile.

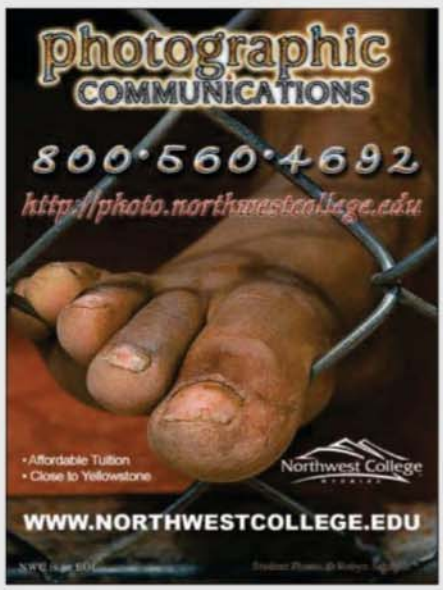
The included Photo ColorPicker software will get you even more excited about color. Load in an image, then use the program to generate a color palette to match. The ColorMunki also comes with DigitalPouch software, which will let you share your color-managed photos with anyone and ensure that they see the color you see on your monitor.

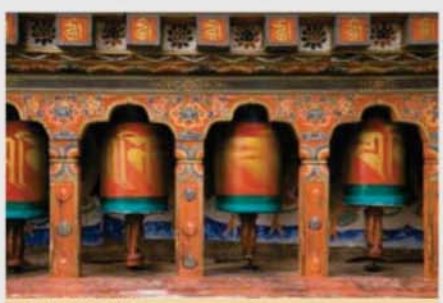
Not enough fun? Use the ColorMunki to read the color of any object (your sweater, sofa, etc.), translate it onto your screen, and incorporate it into your pictures.

TRAVEL, SCHOOLS & WORKSHOPS

SO WHAT DOES YOUR WORLD LOOK LIKE?

Popular Photography invites you to fulfill your photographic and personal ambitions and realize your dream with our TRAVEL, SCHOOLS & WORKSHOPS SECTION.





© BRENDA THARP

Learn from the Masters

- Over 200 digital & traditional photography workshops in Florida
- Photo tours to Bhutan, India, Laos, Papua New Guinea, Peru, Turkey, South Africa, Tibet, Vietnam...
- Annual FOTOfusion festival

FOR MORE INFORMATION, VISIT US ONLINE AT WWW.WORKSHOP.ORG OR WRITE FOR A CATALOGUE

Palm Beach Photographic Centre
55 NE Second Avenue
Delray Beach, FL 33444
561.276.9797

Palm Beach County Florida
The Best Of Everything
A Tourist Development Council Funded Project

20x30 or 20x24

ONLY $11.95

From any Digital File or Negative!!! Add 50% for slide

Digital Prints on Photographic Paper

QTY.	5x7	8x10	11x14	16x20	20x24	20x30	30x40
1	.99	1.99	4.99	10.00	10.90	11.95	49.95
10	.90	1.75	4.75	9.79	10.75	11.75	47.95
25	.85	1.60	4.50	9.25	10.00	11.00	44.95

Add $8.50 for S&H

COLOR CORRECTED 4X6'S ONLY $0.29

We can convert your old 8mm to DVD

PHOTO STAMPS **PHOTO PILLOWS**
PHOTO THROWS **PHOTO PUZZLES**
PHOTO BOOKS **PHOTO CARDS**

PHOTO LUGGAGETAGS
PHOTO MAGNETS

RELIABLE PHOTO, INC.

5120 Oakton St, Skokie, IL 60677
847-673-1234
reliablephoto@gmail.com
ORDER ONLINE!
www.reliablephoto.com

Perfect Posters.com

Your Headquarters for
LARGE DIGITAL PRINTS

Dye Glossy, Satin, Matte $3.75/sq ft
Archival Pigment Satin $4.80/sq ft
Archival Matte Canvas $9.00/sq ft

File sizes to 200 Megabytes
Any shape or size to 40 x 72"
Blind drop ship directly to your customer
Same Day Shipment available

Consistent Color
Guaranteed Quality

www.PerfectPosters.com
a 100% digital lab

Sell your used camera equipment

digital SLR's
medium format
large format
35mm
rangefinder
lenses
flashes
TLR's
digital video
accessories

We Pay Top Dollar

We purchase millions of dollars in camera gear every year from professional photographers and photo enthusiasts just like you.

Call Toll Free **866-735-5444**

UCB used camera buyer

Get your **FREE** price quote at:
www.UsedCameraBuyer.com

ink & toner

HP 45a reman.	$7.99!*
HP 78a reman.	$17.91*
CANON CLI-8 comp.	$5.91
CANON BCI-3/6 comp.	$6.25
EPSON T048- comp.	$6.91

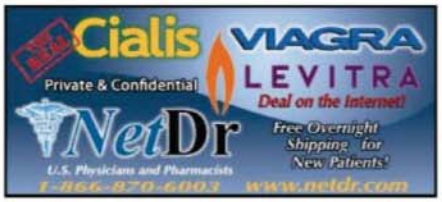
5000+ kinds of cartridges!

more great deals at...

1-800-INKFARM

inkfarm.com

the ink & toner supersite™



Frederick's Photo Lab
Try our lab and receive 50% Off (up to $250 off of first order)
For all your sports and portrait printing needs
See our website to check out our specialty products!
1-866-356-9701
www.fredericksphotolab.com

shuttermom
profitable photography
The complete online community for photographers of all levels!
Free articles, discussion forum, photo contest, photo blogging and more.
Information for starting your photography business or boosting your existing business.
www.shuttermom.com

www•CAMBRIDGEWORLD•com

ANYTHING PHOTOGRAPHIC
CAMERAS, FILTERS, LENSES, CASES
METERS, DARKROOM, BINOCULARS, etc

50 YEARS OF EXPERIENCE

New, Used, Refurbished, Preowned At Discount Prices

We Buy, Trade, Export, Import, Online Sales & Wholesale

Expert Camera Repair Center at Reasonable Prices!

1-800-221-2253 • 1-718-858-5002 • 1-212-675-8600

LENSES FOR MOST MANUAL & AUTOFOCUS AF CAMERAS

24mm F2.8	79.95	135mm F3.5	29.95
28mm F2.8	49.95	135mm F2.8	49.95
35mm F2.8	39.95	200mm F3.5	79.95
50mm F1.8	69.95	300mm F5.6	99.95
50mm F1.4	189.95	400mm F6.3	99.95
100mm F3.5	119.95	500mm F8	99.95

500mm 1000mm combination 129.95
19-35mm F3.5-4.5 ..... 149.95
28-80mm F3.5-5.6 ..... 79.95
28-105mm Zoom 99.95
28-210mm F3.5-5.6 ..... 99.95
28-300mm F4-6.3 ..... 169.95
35-105mm Zoom 119.95
70-210mm Zoom 79.95
75-150mm F3.5 ..... 49.95
100-300mm F5.6-6.7 ..... 99.95
100-500mm F5.6-8 ..... 395.95
1000-4000mm zoom 299.95

1.4X Converter	99.95	2X Converter	29.95
1.5X Converter	69.95	1.7X Converter	99.95
3X Teleconverter	69.95		

SIGMA

Sigma SD14 and SD9 Digital SLR Cameras ... CALL
Sigma SA7 and SA9 SLR Cameras ... CALL
Sigma DP1 Digital Camera Outfit ... 598.95

4.5mm F2.8	774.95	50mm F1.4	458.95
8mm F3.5	564.95	50mm F2.8	234.95
10mm F2.8	574.95	70mm F2.8	374.95
15mm F2.8	434.95	105mm F2.8	344.95
20mm F1.8	378.95	150mm F2.8	524.95
24mm F1.8	318.95	180mm F3.5	728.95
28mm F1.8	228.95	300mm F2.8	2398.95
30mm F1.4	378.95	500mm F4.5	3988.95
800mm F5.6	5898.95	10-20mm F4-5.6	444.95
12-24mm F4.5-5.6	594.95	17-70mm F2.8-4.5	324.95
18-50mm F2.8	358.95	18-50mm F3.5-5.6	128.95
18-125mm F3.8-5.6	368.95	18-200mm F3.5-5.6	284.95
24-70mm F2.8	398.95		
28-70mm F2.8-4	88.95	28-70mm F2.8	318.95
28-200mm F3.5-5.6	174.95	28-300mm F3.5-6.3	234.95
35-135mm F4-5.6	99.95	50-150mm F2.8	644.95
50-500mm F4-6.3	874.95	55-200mm F4-5.6	124.95
70-200 F2.8	694.95	70-300 F4-5.6	124.95
70-300 F4-5.6 APO	194.95	100-300mm F4-5.6	99.95
100-300mm F4	988.88	120-300mm F2.8	2398.99
120-400 F4.5-5.6	774.95	150-500mm F5-6.3	878.95
200-500mm F2.8 APO EX DG	22498.98		
300-800mm F5.6	6498.95		
1.4X APO	164.95	2X APO	184.95

SIGMA FLASHES

EF 500 Super	99.95	EF 530 DG Super	214.95
EM-140 Macro Ringlite	304.95		
EF 500 DG ST	99.95	EF 530 DG ST	144.95

TAMRON

14mm F2.8	989.99	90mm F2.8	348.95
28mm F2.5	99.99	180mm F3.5	628.95
24mm F2.5	79.95	500mm F8	198.95
11-18mm F4.5-5.6	434.95	17-50mm F2.8	334.94
18-200mm F3.5-6.3	244.95	18-250mm F3.5-6.3	414.95
18-270mm	548.95	19-35mm F3.5=4.5	159.95
20-40mm F2.7-3.5	298.95	24-135mm F3.5-5.6	398.95
28-105mm F2.8	298.95		
28-200mm F3.8-5.6	118.95		
24-70mm F3.3-5.6	89.95		
28-75mm F2.8	348.95		
28-80mm F3.5-5.6	68.95		
28-300mm F3.8-5.6	294.95		
28-300mm F3.8-5.6 VC	584.95		
55-200mm F4-5.6	128.95	75-300mm F4-5.6	128.95
70-200mm F2.8	664.95	200-500mm F5-6.3	758.95
200-400mm F5.6	298.95		
1.4X Converter	124.95	2X Converter	138.95
1.4X SP Converter	178.95	2X SP Converter	208.95

TOKINA

35mm F2.8	438.95	100mm F2.8	384.95
200mm F3.5	69.95	300mm F5.6	99.95
10-17mm F3.5-4.5	444.95	28-200mm F3.5-5.6	99.95
11-16mm F2.8	564.95	50-135mm F2.8	674.95
12-24mm F4	424.95	70-210mm F4-5.6	89.95
16-50mm F2.8	594.95	80-400mm F4.5-5.6	638.95

KENKO TELECONVERTER

1.5X ..... 84.95 2X ..... 129.95 3X 219.95

CASES

Billingham, Domke, Lowepro, Pelican, Rimowa, Tamrac, Tenba, Zero Halliburton, Etc. - CALL

BINOCULARS & TELESCOPES

7X35 Sport Glass 29.95
7X50 Nature ..... 54.95 10X50 Artillery 49.95
20X50 Super Distance Glass 69.50
8-17X40 Zoom Binoculars 99.95
Bushnell Yardage Pro ..... CALL
Leica RangeMaster ..... CALL
Bushnell, Bausch&Lomb, Canon, Fuji, Fujinon, Celestron, Docter, Jason, Kowa, Leitz, Leica, Leopold, Minolta, Minox, Olympus, Pentax, Steiner, Swift, Tasco, Zeiss, Etc. ..... CALL

B+W FILTERS

B+W UVaHAZE & KR1.5 Sky

19-58mm	21.95	62mm	25.95
67mm	32.95	72mm	43.95
77mm	49.95	82mm	62.50

B+W CIRCULAR POLARIZERS

37mm-52mm	51.95	67mm	84.95
55&58mm	69.95	72mm	94.95
62mm	74.95	77mm	109.95

B+W UV/IR 486 092 093 489

37-48mm	59.95	67mm	119.95
49&52mm	79.95	72mm	138.95
55-62mm	98.95	77mm	164.95

B+W B&W and COLOR FILTERS

37mm-58mm	21.95	62mm	26.95
67mm	33.95	72mm	42.95
77mm	48.95	82mm	69.95

Cambron, Cokin, Heliopan, Hoya, Sunpak, Tiffen, Filters, etc – CALL

EXPOSURE METERS

Cambron, Gossen, Kenko, Sekonic, Minolta, Pentax, Polaris, Soligor, Wein, Etc. - CALL

ENLARGERS

Beseler, Fujimoto, Durst, LPL, Omega, Etc. Enlarging Lenses & Accessories - CALL

FLASHES

Canon, Cambron, Minolta, Nikon, Novatron, Olympus, Pentax, Smithvictor, Quantum, Sunpak, Sony, Vivitar, Etc. – CALL

PROJECTORS & VIEWERS

Canon, Braun, Epson, Kodak, Kaiser, Panasonic, Optoma, Sanyo, Sharp, Etc. - CALL

TRIPODS

Bogen, Cambron, Cullman, Berlbach, Davis&Sanford, Giottos, Impact, Gitzo, Manfrotto, Slik, Sunpak, Velbon, Etc. - CALL

LARGE & MEDIUM FORMAT

Contax, Fuji, Cambron, Linhof, Kiev, Rollei, Rolleiflex, Bronica, Toyo, Wista, Yashica, Etc. - CALL

PANORAMA

Widelux, Linhof, Hasselblad XPAN, Noblex, Silvestri, Etc. - CALL

VIDEO

Canon, JVC, Panasonic, Sony, Etc. - CALL

EXTENSION TUBE

Unitube 12mm ..... 54.95 25mm 74.95

DIGITAL CAMERAS, LENSES, ACCESSORIES

Canon, Casio, Fuji, Hasselblad, Kodak, Leica, Mamiya, Nikon, Olympus, Panasonic, Pentax, Polaroid, Samsung, Sigma, Sony, Vivitar, Etc - CALL

REFURBISHED CAMERAS

EXAKTA RTL 1000 CAMERA 149.95
FUJIFILM DISCOVERY 270 35-70mm 49.95
MINOLTA X370 MANUAL SLR CAMERA 119.95
MINOLTA MAXXUM QTSi SLR CAMERA 129.95
NIKON LITE TOUCH 28mm MACRO LENS 69.95
NIKON NUVIS S APS PANAROMIC 89.95
NIKON NUVIS 75i aps panoramic 69.95
PENTAX EFINA 50 APS PANORAMA 19.95
YASHICA 300AF SLR 129.95

ALL NEW ITEMS

38mm F4.5 BESELER ENLARGING LENS 69.95
180mm F4.5 BRONICA SQ PS ZENZANON 1199.95
250mm F5.6 BRONICA SQ PS ZENZANON 1199.95
50mm F1.8 KONICA HEXANON AR LENS 69.95
135mm 3.5 KONICA HEXANON AR TELE 69.95
200mm F4 KONICA HEXANON AR TELE 99.95
2X TELECONVERTER LEICA RANGEFINDER 299.95
MAMIYA 645 145mm F4 SOFTFOCUS LENS 499.95
Mamiya 350mm f5.6 APO RZ Lens 2995.00
MINOLTA MAXXUM 35-70mm F3.5 ZOOM 69.95
MINOLTA MAXXUM 80-200mm 4.5 ZOOM 99.95
MINOLTA VECTIS 50mm MACRO LENS APS 79.95
MINOLTA VECTIS 56-170mm F4.5 APS 69.95
28mm 2.8 OLYMPUS ZUIKO AF WIDE ANGL 99.95
YASHICA AF CAMERA 50mm f1.8 LENS 69.95
50mm F1.9 YASHICA ML CONTAX 39.95
PENTAX 645 120mm F4 FA MACRO LENS 999.95
PENTAX 67 75mm F4.5 PENTAX WIDE 599.95
PENTAX AUTO A110TELECONVERTER LENS 69.95
MACRO CLOSE UP FLASH RING LIGHT 99.95
WINDER MINOLTA NIKON OLYMPUS PENTAX 49.95
ELMO HP-L OVERHEAD PROJECTOR 99.95

NEW FILM CAMERAS

CANON GOLD ELPH APS 349.95
CANON EFM MANUAL EOS LENSES 149.95
CANON EOS 50QD AF DATA BACK 249.95
CANON EOS 88QD AF CAMERA 139.95
CANON ELPH LT APS PANORAMIC 59.95
CANON Z90W 28-90mm ZOOM CAPTION 99.95
FUJI TW3 HALF 1/2 FRAME 35mm 99.95
FUJI FUJIFILM 4000SL SLR APS 199.95
KODAK ADVANTIX C800 APS ZOOM 89.95
KONICA Z-UP 130E 38-130 mm ZOOM 79.99
KONICA Z-UP 150E 38-130 mm ZOOM 99.99
LEICA GOLD M4-2 WITH 50mm F1.4 ..... 9999.95
LEICA GOLD R3 WITH 50mm 1.4 LEN 8999.95
MAMIYA GOLD RB67 90mm F3.8 LENS 3999.95
MINOLTA EXPLORER AF 28-75mm ZOOM 99.95
MINOLTA MAXXUM 2Xi 89.95
MINOLTA MAXXUM 3Xi 99.95
MINOLTA MAXXUM 5Xi 129.95
MINOLTA MAXXUM 7Xi 169.95
MINOLTA MAXXUM SPXi 35-80mm 149.95
Minolta Maxxum 300si 119.99
MINOLTA MAXXUM DYNAX 303Si 139.95
MINOLTA MAXXUM DYNAX 430Si 169.95
MINOLTA MAXXUM DYNAX 550Si PANO 199.95
MINOLTA DYNAX MAXXUM 500si 28-80 ..... 149.95
MINOLTA DYNAX MAXXUM 7000i AF 169.95
MINOLTA MAXXUM HTsi AF 149.95
MINOLTA XG-A TAKES MD LENSES 99.95
MINOLTA VECTIS APS S-100 SLR 99.95
MINOLTA VECTIS APS S-1 SLR 89.95
MINOLTA VECTIS 25 APS PANORAMIC 69.95
MINOLTA VECTIS 30 APS PANORAMIC 69.95
MINOLTA X9 SLR TAKES MD LENSES 119.95
MINOX AF MINI 35mm CAMERA DATA 99.95
NIKON F-401X F401X QUARTZ BACK 149.95
NIKON F50D N50D PANORAMA CAMERA 189.95
NIKON FM10 35-70mm MACRO ZOOM 249.95
NIKON F75 N75 AF AUTOFOCUS SLR 169.95
NIKON F65 N65 AF SLR AUTOFOCUS 149.95
NIKON N65 QD AF SLR CAMERA 169.95
NIKON F601 AF SLR CAMERA 179.95
NIKON LITE TOUCH 80 MACRO PANORAM 69.95
NIKON NUVIS 60 APS PANORAMIC 69.95
NIKON SPORT TOUCH SLASH PROOF 79.95
OLYMPUS INFINITY ACCURA 130S DATE 99.99
OLYMPUS ECRU LIMITED EDITION 199.95
OLYMPUS IS200 IS2 28-110mm ZOOM 198.95
OLYMPUS LT-1 COMPACT AUTOFOCUS 99.95
OLYMPUS SNAP i APS compact 19.95
PENTAX IQZOOM 115M COMPACT ZOOM 99.95
PENTAX ESPIO IQ ZOOM 115G 119.95
PENTAX MZ30 SLR CAMERA 149.95
PENTAX PT30 MANUAL SLR 149.95
PENTAX PZ10 SLR CAMERA 139.95
PENTAX PZ70QD SLR CAMERA 179.95
PENTAX UC-1 compact AF Camera Quartz Date and Panoramic 99.95
POLAROID 636 INSTANT CLOSE UP 19.95
Samsung Maxima 170GLM 35mm ZOOM 99.99
VIVITAR BIG VIEW FINDER EASYVIEW 19.95
Vivitar 530PZ QD 35mm ZOOM 49.95
VIVITAR PZ7000 AFZOOM 35mm QUARTZ 49.95
YASHICA KYOCERA 107 MULTI SLR 199.95
YASHICA KYOCERA ZOOMATE 140 ZOOM 79.95
YASHICA Kyocera Zoomate 165EF 99.95
YASHICA MICROTEC AF ZOOM 70 AUTO 59.95
YASHICA MICRO ELITE 120 ZOOM DATA 89.95

email: BestDeal@CambridgeWorld.com

HoodEYE™ Digital Camera EYECUP

HoodEYE™ links eye to camera for improved Viewfinder optics. Easily upgrade your camera eyepiece in seconds. Four models fit all Canon and Nikon Digital SLR cameras. Unique self locking mount system keeps HoodEYE™ securely in place. Find a dealer near you at www.hoodmanusa.com or order direct now.

Toll Free (800) 818-3946

Make Your Own Photo Buttons!

On Sale Save 60%!!

It's fast and easy with our **Starter Kit**. Make 2¼" photo buttons for as little as 16¢ each and sell them for $3 or more!

For only ~~$74.95~~ **$29.95**, our Starter Kit contains everything you need to make your first ten 2¼" buttons.

Request your **FREE** catalog or order your Starter Kit today!

✓ **FREE Catalog** ✓ **FREE Shipping**

Badge-A-Minit™

Dept. PP209, 345 N. Lewis Ave., Oglesby, IL 61348

800.223.4103
www.badgeaminit.com

Denny Manufacturing Co., Inc.

"The World's Largest Manufacturer of Photographic Backdrops and Props."

Visit our website and SAVE up to 70%!

800.844.5616

www.dennymfg.com

Sometimes the Money Shot is low...

GET DOWN!

Creative low angle shots are easy when you have Hoodman's Universal Right Angle Viewer. The H-RAV fits all Canon, Nikon and Fuji Digital SLR cameras. Features include a ± 3 diopter adjustment, 1X and 2.5X magnification and 4 universal mounting attachments to complete the kit. Find a dealer near you at www.hoodmanusa.com or order direct now.
Toll Free: (800) 818-3946

"How to make $2,970.00 in one weekend photographing people and pets..." *Photographers,*

Traditional or digital, novice or advanced, if you'd like to **MAKE LARGE CHUNKS OF MONEY IN SHORT PERIODS OF TIME** you *must* get the **FREE E-BOOK AND 6-PART E-COURSE** at www.POP-NYNphotoschool.com. You'll discover how you can have your own business from **HOME, STUDIO,** or **ON LOCATION,** be open when you want, **TAKE MONTHS OFF** if you want, *plus*, have **CLIENTS AUTOMATICALLY CALLING YOU!** If you love photography, but hate selling, this is for you!...

FREE WEBSITE, E-BOOK, AND 6-PART COURSE visit
www.POP-NYNphotoschool.com

OMNI-BOUNCE

Used by Professionals around the world, to achieve soft natural lighting with most of the popular brand flash units. Ideal for wide angle shots, macro work, portraits and news coverage. Custom mounting with no Velcro required. Specify your strobe when ordering.

Only $19.95 + $2.50 shipping, Visa, MasterCard & AMEX

STO-FEN PRODUCTS
800-538-0730
P.O. Box 7609, Santa Cruz, CA 95061, USA
www.stofen.com

PERFECTION DISTRIBUTING INC.

Large Enough to Serve You
Small Enough to Know You

- Albums & Folios
- Photomounts
- Presentation Boxes
- Photo Lacquer
- Mounting Board
- Proof Albums
- Memory Mates
- CD Holders
- Photo Frames
- *and much more...*

TAP flora RENAISSANCE Topflight SUREGUARD PREMIRA

order online
www.perfectiondistributing.com
1-800-558-5830
Family owned for over 75 years

To place a classified ad in the industry leading titles of *Hachette Filipacchi Media U.S., Inc.*, simply call and reserve your space today!
1-800-445-6066 or **212-767-5750**
(9am-5pm EST), Fax: 212-767-5624

Now in Connecticut

Summer Workshops
July 5 - August 1

One week courses in:
- **Digital Studio/Commercial**
- **Portraiture**
- **Lighting**
- **Photojournalism**
- **Nature/Landscape**

Our unique "workflow" program offers you an intense week of hands-on photographic instruction from not one, but several Master Photographers. It gives you a "complete experience" in shooting, digital manipulation, and digital printing in your chosen speciality.

© Philip Porcella

CT MEDIA/PHOTOGRAPHY INSTITUTE

CALL: 860.255.3701
www. tunxis.commnet.edu/ctphoto
271 Scott Swamp Road • Farmington, CT 06032
©2008 CT Media/Photography Institute - Tunxis Community College

The Acratech GV2
- *Weighs less than1 lb (.45kg)*
- *Easily holds over 25 lbs (11kg).*
- *Works as both a Ballhead and a Gimbal Head.*
- *Made in the USA.*

www.acratech.net
(909) 394-1802

LITTMAN L45sVII
Rated as the most responsive Large Format camera since 2002
The LITTMAN 45 SINGLE VII *CAN NOW BE* THE MOST PRECISE !

INTRODUCING THE FIRST LF CAMERA WITH ADJUSTABLE / PERFECTIBLE PARALLELISM
littman45single.com

Attention Flying Enthusiasts! Check out flyingmag.com and click the MARKETPLACE tab – your online source for all your aviation needs.

FOR SUBSCRIPTION INQUIRIES, CALL 850-682-7654

3 WAYS TO Control White Balance

BY KATHLEEN DAVIS

You could go forever without adjusting white balance—left on Auto, your camera will usually get it right. But sometimes you want to be in charge. Here are three ways to take power over white balance.

1 **Use a preset WB.** These settings are simple to understand and can be useful when shooting under multiple light sources, which can fool Auto. Use Tungsten (usually denoted by a light-bulb icon) indoors under incandescent lighting—it makes the colors in photos less yellow (i.e., cools them down). The Fluorescent setting compensates for greenish artificial light, warming up your shots. Cloudy and Shade settings will also warm up cool, blue tones.

2 **Create a custom WB.** If even a preset won't do it in mixed light, make your own setting. Photograph a neutral gray under the light in which you'll be shooting, and select this frame in the CWB mode. Your camera will "correct" it to neutral gray and apply the same correction to ensuing photos. Result: cast-free color.

3 **Fix it in postproduction.** If you don't want to bother making adjustments while shooting, or if you got it wrong, there's always hope. In Adobe Photoshop, use the Gray dropper in the Levels command or the one-click white-balance tool in any RAW converter to click on any area that's supposed to have neutral color. The rest of your photo's color will fall in line.

The mission of Popular Photography's Checkrated Program is to give our readers the confidence they need to purchase merchandise from our Mail Order advertisers on the following pages, each of whom has agreed to abide by our guidelines listed below.

POPULAR PHOTOGRAPHY CHECKRATED RETAILER PROGRAM

GUIDELINES FOR OUR ADVERTISERS:

1. All advertisements must be truthful and not misleading.
2. Must honor all advertised prices.
3. Must ship all merchandise as packaged by the manufacturers.
4. No substitutions can be made without the purchaser's consent.
5. Must specify if the product has a U.S. warranty from the manufacturer or has a store or third party warranty.
6. The invoice price must match the advertised price or the price agreed to at the time of purchase.
7. Ads for lenses must specify whether prices are for all mounts or only specific mounts.
8. Undisclosed tie-in sales where an item will be sold at the advertised price only if additional items are purchased are forbidden.

If you have difficulties with any Checkrated advertiser and are unable to solve them with the dealer, feel free to write us:

Checkrated Service Department
Popular Photography & Imaging
1633 Broadway, NY, NY 10019
(checkrated@hfmus.com)

VISIT WWW.POPPHOTO.COM FOR OUR NEW BUYER'S GUIDE.

You'll get all the must-know product info, objective reviews, independent test results, pricing and user ratings you'll need to make a totally confident purchase and buy directly from our Checkrated retailers.

These stores have agreed to adhere to the terms of our Checkrated Buyer's Program:

Abe's Cameras & Electronics / Adorama / B&H Photo-Video / Beach Camera / Calumet / Buy Dig
Newegg.com / Samy's Camera / Tri-State Camera & Video

The new home for Home Theater

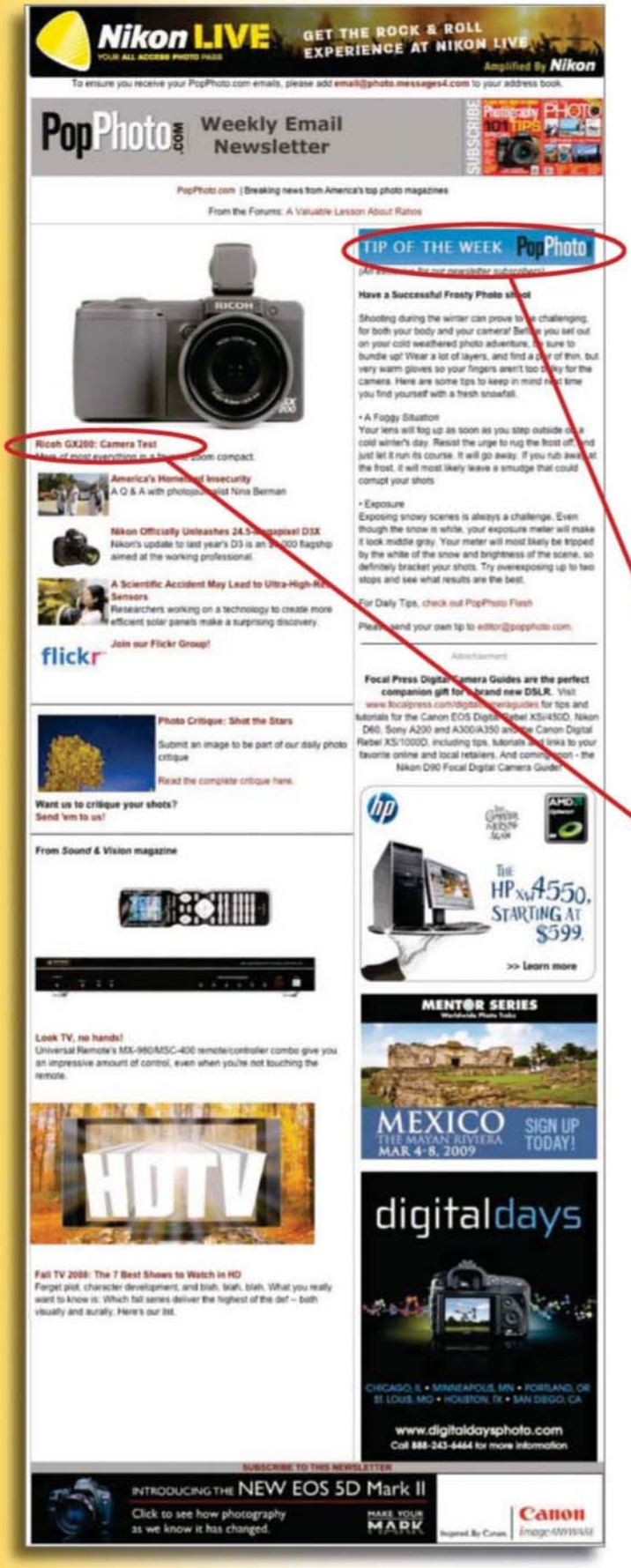
- TV's
- LCD
- Plasma
- DVD Players
- Blu-Ray

Samsung 52" 650 Series Black with Touch Of Color

ADORAMA
THE PHOTOGRAPHY PEOPLE

Panasonic SONY TOSHIBA SAMSUNG SHARP AUDIOVOX COBY Haier

42 W. 18th St. NY, NY 10011 | www.adorama.com | 800.223.2500


Nikon LIVE
GET THE ROCK & ROLL EXPERIENCE AT NIKON LIVE
Amplified By Nikon
PopPhoto.com Weekly Email Newsletter
SUBSCRIBE
PopPhoto.com | Breaking news from America's top photo magazines
From the Forums: A Valuable Lesson About Ratios
TIP OF THE WEEK PopPhoto
Have a Successful Frosty Photo shoot
Ricoh GX200: Camera Test
America's Homeland Insecurity
A Q & A with photojournalist Nina Berman
Nikon Officially Unleashes 24.5-Megapixel D3X
A Scientific Accident May Lead to Ultra-High-ISO Sensors
Researchers working on a technology to create more efficient solar panels make a surprising discovery.
Join our Flickr Group!
Photo Critique: Shot the Stars
Submit an image to be part of our daily photo critique
Read the complete critique here.
Want us to critique your shots?
Send 'em to us!
From Sound & Vision magazine
Look TV, no hands!
Universal Remote's MX-980/MSC-400 remote/controller combo give you an impressive amount of control, even when you're not touching the remote.
HDTV
Fall TV 2008: The 7 Best Shows to Watch in HD
Forget plot, character development, and blah, blah, blah. What you really want to know is: Which fall series deliver the highest of the def -- both visually and aurally. Here's our list.
Focal Press Digital Camera Guides are the perfect companion gift for your brand new DSLR.
The HP xb4550, STARTING AT $599.
>> Learn more
MENTOR SERIES
MEXICO
THE MAYAN RIVIERA
MAR. 4-8, 2009
SIGN UP TODAY!
digitaldays
www.digitaldaysphoto.com
Call 888-243-6464 for more information
SUBSCRIBE TO THIS NEWSLETTER
INTRODUCING THE NEW EOS 5D Mark II
Click to see how photography as we know it has changed.
MAKE YOUR MARK
Canon

discover the world of photography on POPPHOTO.COM

AMERICAN PHOTO & POPULAR Photography have teamed up online to bring you the latest news, reviews, how-tos and inspiration right to your inbox.

Don't miss the **Photo Tip of the Week**, a new exclusive feature for our newsletter subscribers.

Check out the new **Buying Guide.** All the must-know info you can't get anywhere else. Also **add your own reviews** and buy directly from our participating checkrated retailers.

Sign up for our free weekly e-mail newsletter!

Please visit
www.popphoto.com/newsletter
for more information.

PopPhoto.com
ONLINE HOME OF
POPULAR PHOTOGRAPHY & IMAGING
AND AMERICAN PHOTO

check our website or call for up-to-the-minute prices & information! email your order or inquiry to us at: sales@beachcamera.com

BEACH CAMERA®

Where the Customer Always Comes First

Diners Club

1-800-634-1811

Toll-free Customer Service 800-634-1811 Dial 2 or email us at CS@beachcamera.com

Retail Showroom: **732-968-6400**

203 Route 22 East Green Brook, NJ 08812

Sunday.....10:00am-6:00pm Mon-Thurs ..... 9:30am-7:00pm Friday 9:30am-2:00pm

All products are brand new, factory fresh and include USA warranty!

www.beachcamera.com

BizRate 2008 Award Winner

Digital Photography

Nikon Authorized Dealer ■ **all Nikon products include full Nikon USA warranty!**

COOLPIX L18

At the heart of the image.

Memories Made Easy

The 8MP L18 sports a 3x Zoom-NIKKOR lens for creative compositional freedom, a huge and bright 3" LCD screen for sharing images, and Anti-shake AE for images with outstanding clarity. It is equipped with an Easy Auto Mode, Face-priority AF and numerous other features allowing the user to enjoy carefree shooting without having to adjust any settings or controls.
Nikon, Inc. limited warranty included 2008 Nikon Inc.

COOLPIX P80

Close Encounters

The 10 megapixel P80's incredible 18x Zoom-NIKKOR lens covers focal lengths from 27-486mm (35mm format equivalent). To ensure steady shots while utilizing the zoom capabilities, the COOLPIX P80 is equipped with Optical Vibration Reduction (VR). A light sensitivity range up to ISO 6400 and numerous mode dials will satisfy the needs of camera enthusiasts everywhere.
Nikon, Inc. limited warranty included 2008 Nikon Inc.

COOLPIX S710

Sleek & Stylish

The Coolpix S710 features 14.5 MP of ultra-sharp resolution, the precision optics of a 3.6x Zoom-NIKKOR wide-angle glass lens and the contours and fine finish of a stainless steel body. For sharp photos, the COOLPIX S710 has four features to reduce image blur: full-time Optical VR Image Stabilization technology, a new Motion Detection feature, which automatically adjusts the camera to a higher ISO sensitivity setting and shutter speed, enabling the user to capture sharper images of moving subjects; Best Shot Selector, which snaps multiple frames and automatically selects the best one; and a high ISO range (up to 12,800).
Nikon, Inc. limited warranty included 2008 Nikon Inc.

D60

Stunning Photography is Just a Step Away

The compact 10.2-MP D60 delivers breathtaking picture quality and the versatile handling of a D-SLR, yet is incredibly compact, easy and fun to use. It features fast startup and split-second shutter response. Nikon's Active Dust Reduction System activates automatically, along with Airflow Control technology to reduce the amount of dust that reaches the sensor.
Nikon, Inc. limited warranty included 2008 Nikon Inc.

D90 Digital SLR

Engineered for Artistry, Unleash your Potential

The D90 is the world's first digital SLR camera with a movie shooting function that delivers genuinely cinematic results, enhanced by the creatively shallow depth of field made possible by the DX-format sensor. This is further refined by the optical quality and broad selection of NIKKOR lenses - the same lenses relied upon by professional photographers the world over.
Nikon, Inc. limited warranty included 2008 Nikon Inc.

D700 Digital SLR

Power that Empowers

The D700 offers pro-level performance and an extensive array of features and innovations in a comfortably nimble platform. In addition to the Nikon-original FX-format CMOS sensor, the D700 incorporates Nikon's EXPEED Image Processing System, Nikon's renowned 51-point auto focus system with 3D Focus Tracking, Scene Recognition & a new active dust reduction system, two Live View shooting modes and more.
Nikon, Inc. limited warranty included 2008 Nikon Inc.

CALL OR LOG ONTO WWW.BEACHCAMERA.COM FOR UP-TO-THE MINUTE REBATES, PRICING AND CURRENT PROMOTIONS.

Digital SLR's

Canon EOS DIGITAL REBEL XS

Also Available in Black

Power Made Simple

For perfect photos, fast and simple, there's nothing better than Canon's new EOS Rebel XS. With powerful features including a 10.1-megapixel CMOS Sensor, Canon's DIGIC III processor, fast shooting and more, it's a digital powerhouse. With simple, easy-to-use controls, a compact design, a 2.5-inch LCD monitor, and Live View Function, it's a beginner's dream come true.

OLYMPUS E-520

Official Camera of the US Open

The new Olympus E-520 D-SLR incorporates a built-in image stabiliser to ensure blur-free shots irrespective of the lens attached. Matched with the Supersonic Wave Filter dust protection system and improved Live View capabilities, the freedom to frame and take great, crystal-clear photos is virtually limitless.

PENTAX K200D

Free Gadget Bag Warranty and 4GB Memory Card

Non shake, Non rattle and Non roll

With 10.2 megapixels, the K200D DSLR features many of the advancements that are incorporated in the PENTAX K200D, including a 2.7 inch LCD monitor, Custom Image functions for perfect control over how images are developed, and the Expanded Dynamic Range function. It includes a user-friendly Dust Removal system, 11-point SAFOX VIII auto focus system, sophisticated 16-segment multi-pattern metering and auto sensitivity control up to ISO 1600.

TAMRON

IN STOCK

AF 18-200 f3.5-6.3 XR Di II LD Aspherical (IF) Macro

The Powerful Zoom Range Exclusively for Digital SLR's

The new AF18-200 is a high power zoom lens made for exclusive use with digital SLR cameras. It covers a powerful zoom range equivalent to 28-300mm on a digital SLR camera with a smaller-size imager. The lens provides the convenience of handling many photographic scenes and the capability of shooting ultra wide-angle to ultra telephoto shots without changing lenses.

Camcorders

Canon imageANYWARE

THE OFFICIAL CAMCORDER OF Life

ZR950

Affordable Performance

The ZR950 is the top of the line of ZR camcorders. This latest addition to the ZR family also includes an array of features that turn your camcorder into a digital still camera, including 9 Point AiAF (Auto Focus), Progressive Photo, Simultaneous Photo Recording, Special Scene Modes, and Image Effects. It is also compatible with SD HC (High Capacity) memory cards for storing even more of your images.

FS100

Flash Memory in a Compact Size

Now, with the light, compact Canon FS100, you can have stunning video with the ease and numerous benefits of Flash Memory, at an affordable price. Flash Memory is used in some of the world's most innovative electronic products such as laptop computers, MP3 players, PDAs and cell phones. It's just the thing for catching more of your life's most special moments.

Vixia HF10

FULL HD 1080

Setting a New Standard for High Definition

Now, with the light, compact Canon VIXIA HF10, you can have stunning AVCHD (Advanced Video Codec High Definition) format recording with Dual Flash Memory- record to both the camcorder's 16 GB internal memory and a removable SDHC card, extending your available recording space and offering added flexibility in file transfer and playback.

Vixia HG20

FULL HD 1080

Shoot. Capture. See. Be HD.109

The VIXIA HG20 Hard Disk Drive Camcorder combines the ease of recording video directly onto an internal Hard Disk Drive with the advanced AVCHD (Advanced Video Codec High Definition) format. Its 60GB Hard Disk Drive allows you to record up to 22 hours and 55 minutes of crisp, high definition video (LP Mode). It also allows the recording of video and still images to an SDHC card. The VIXIA HG20 boasts 1920 x 1080 Full HD, and has a CODEC capable of recording 24Mbps through Canon's own Full HD CMOS Image Sensor and advanced DIGIC DV II image processor.

We carry Cameras, Digital Cameras, Camcorders, VCR's, DVD's, Audio, Printers, Scanners, PDA's and more

From: Canon Nikon SAMSUNG OLYMPUS SONY FUJI Kodak PENTAX HEWLETT PACKARD JVC Panasonic SHARP palm CASIO TAMRON LOWRANCE EPSON Pioneer DANE-ELEC GARMIN TOSHIBA iRIVER bogen PINNACLE MAGELLAN zenith tomtom

All merchandise is brand new and factory fresh. Prices Are For Mail Order Only. 10% deposit required for COD orders. No restocking fee will be charged if merchandise is returned in pristine condition (returns are only subject to a 10% restocking fee if package is opened). Exchange or refund less shipping and handling within 15 days of receiving merchandise only if returned in original mint condition with original package and unfilled warranty cards. Please call 1-800-634-1811 Dial 2 for return authorization before returning product.Prices effective through end of monthly issue. Not Responsible for Typographical or Human Errors. All credit cards gladly accepted without any additional charges. New Jersey Resident add 6% Sales Tax. Prices are subject to verifiable manufacturer's price increases & decreases. Thank you for shopping with us. Fedex Saver shipping charges: minimum $9.95 under $100. Over $100 add $5.00 for every $500 increase. Caller or check website for further details. Ask for your shipping total. *Asterisk indicates price listed is after mfg's rebate. We appreciate your business every day! Prices Valid Thru Monthly Coverdate. Policy applies to all Beach Camera Advertisements. Shop on line 24 hours at our website www.beachcamera.com. Thank you for shopping with Beach!

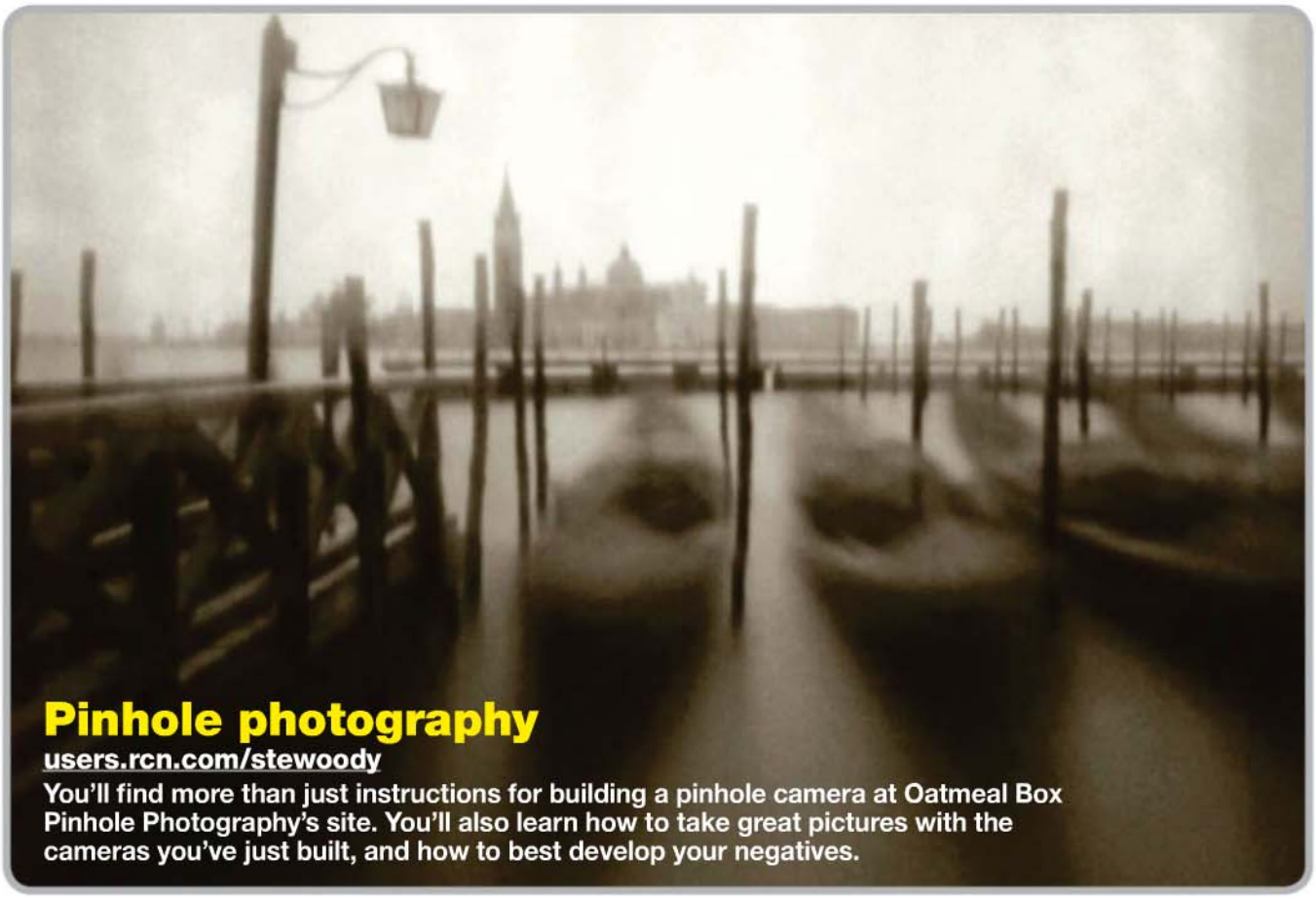
Corporate, School and Government purchase orders accepted! Fax to: (732) 424-5136

Corporate, School and Government purchase orders accepted! Fax to: (732) 424-5136

By Jillian Kramer

GET It Free

Fun and useful photo tools—for $0



Pinhole photography

users.rcn.com/stewoody

You'll find more than just instructions for building a pinhole camera at Oatmeal Box Pinhole Photography's site. You'll also learn how to take great pictures with the cameras you've just built, and how to best develop your negatives.

Fix faces

www.mediachance.com

Download DCE at MediaChance's website and you'll be able to take portraits from good to great by smoothing a subject's skin and reducing noise. DCE is the new, free version of the commercial automatic enhancer and batch processor DCE AutoEnhance.

Get the bigger picture

www.all-in-one.ee/~dersch

Download Panorama Tools to edit, stitch together, and remap photos in any image editor that accepts Adobe Photoshop-compatible plug-ins. In addition, Panorama Tools automatically corrects lens distortion, image alignment, and field-of-view problems.

Photos in a new dimension

www.twins-solutions.com

If your images are falling flat, try editing them in 3D at Twin Software's Visions. The virtual image management system helps you view, sort, and edit your photos in Windows navigable in three dimensions. It will even help you remove camera-added EXIF metadata tags.

Clean wisely

www.cleaningdigitalcameras.com

If you decide to take DSLR-sensor cleaning into your own hands, seek professional advice first. Ask questions about cleaning your camera and its sensor to the technicians at CleaningDigitalCameras.com. Its team of pros has compiled a free, comprehensive list of instructions on how to clean DSLR sensors, without spending a lot of money.

Master of illusions

www.cameratown.com

Use Cameratown's free instructions to learn how to change your subject's hair color, strike daylight from a photo, and edit the color of jewelry. Note: Most of Cameratown's instructions are meant for use in Adobe Photoshop.

One-stop shop

www.photobie.com

Photobie has it all—free software for photo editing, scrapbooking, animation, and screen capture. But it doesn't stop there. There's a forum community where members showcase and discuss their work, as well as offer advice on other similar software programs.

AUDSDAD/ISTOCKPHOTO.COM

ABE'S OF MAINE

SINCE 1979! CAMERAS AND ELECTRONICS

5 FERNWOOD AVE, RARITAN CENTER, EDISON, NJ 08837

CELEBRATING OVER 30 YEARS IN BUSINESS

Local & Overseas CALL 1-732-225-1777

FAX 1-732-379-5026

CALL TOLL FREE 1-800-227-0400 or 718-645-1818

OPEN SUNDAY

OPEN HOURS
Mon.-Thurs..9:30AM-10:30PM
Friday.....9:30AM-4:00PM
Saturday.....Closed
Sunday.....10:00AM-7:00PM

ORIGINALLY FROM OLD ORCHARD BEACH, MAINE

Orders and Inquiries can now be E-Mailed to us at: info@abesofmaine.com

WORLDWIDE SHIPPING

ALL MERCHANDISE IS BRAND NEW & FACTORY FRESH!

www.abesofmaine.com

DIGITAL CAMERAS

NIKON D90 DIGITAL SLR
W/18-105MM VR LENS KIT

- 12.3 Megapixel Digital SLR
- Auto-Actived Lighting
- In Camera Image Editing
- 4.5 Frames Per Second
- 3" LCD Monitor

In Stock!

NIKON COOLPIX S60
NEW! 10 Megapixel Digital Camera

- 5X Optical Zoom
- Expeed Image Processing
- 3.5" LCD Screen
- Optical VR Image Stabilization

In Stock!

NIKON DIGITAL CAMERAS

D700	NEW!	Coolpix S550	Low Price!
D300	In Stock!	Coolpix S2100	Low Price!
D200	In Stock!	Coolpix L18	NEW!
D80	In Stock!	Coolpix P80	In Stock!
D40	In Stock!	Coolpix S60	In Stock!
D60	Low Price!	Coolpix S610	In Stock!
D90	CALL!	Coolpix S710	In Stock!
D90 w/18-105mm	CALL!	Coolpix S560	In Stock!
Coolpix S210	NEW!	Coolpix S6000	In Stock!

SONY DSLR-A300
10.2 MEGAPIXEL DIGITAL SLR W/18-70MM LENS

- Optical Image Stabilization
- Bionz Image Processor
- 2.7" LCD Screen

$499.99

SONY DSC-T700

- 10 Megapixel Digital Camera
- Carl Zeiss Lens
- Optical Image Stabilization

$334.99

SONY DIGITAL CAMERAS

DSC-H10	IN STOCK!	DSLR-A350	New Low Price!
DSC-H50	CALL!	DSLR-A700 (all Kits)	IN STOCK!
DSC-T300	249.99	DSC-W120	IN STOCK!
DSC-T77	259.99	DSC-W130	IN STOCK!
DSC-T500	NEW!	DSC-W150	IN STOCK!
DSC-T700	NEW!	DSC-W170	CALL!
DSLR-A300	539.99	DSC-W300	CALL!
DSLR-A200	IN STOCK!		

CANON EOS 50D

- 15.1 Megapixel Digital SLR
- Digic 4 Image Processor
- 9 Cross-Type High Precision Sensor
- 3" LCD Screen

In Stock!

CANON POWERSHOT SD1100 ALL COLORS

- 8 Megapixel Camera
- Optical Image Stabilization
- 4X Digital Zoom
- 3X Optical Zoom
- 2.5" LCD Screen

$159.99

CANON DIGITAL CAMERAS

EOS Rebel XS	IN STOCK!	PS A1000 all clrs	NEW!
EOS Rebel XSi	IN STOCK!	PS E1 all clrs	NEW!
PS G10	IN STOCK!	PS A590	NEW!
SD880IS	IN STOCK!	PS A470	Low Price!
PS SD990IS	IN STOCK!	EOS 5D	CALL!
PS 950 IS	IN STOCK!	EOS 5D Mark II	CALL!
SD890 IS	IN STOCK!	EOS 50D	NEW!
SD790 IS	Low Price!	EOS 1DS III	CALL!
SD770 IS	Low Price!	EOS 1D Mark III N	CALL!
PS A2000	NEW!		

Powershot SX110IS Black & Silver ..... IN STOCK!

KODAK Z1015IS

- 10 Megapixel Digital Camera
- Image Stabilization
- 15X Optical Zoom
- 28mm Wide Angle Lens

$229.99

KODAK Z1085

- 10 Megapixel Digital Camera
- Optical Image Stabilization
- High ISO Mode
- 5X Optical Zoom

In Stock!

KODAK DIGITAL CAMERAS

Z1285	IN STOCK!
Z8612	CALL
M1033 (all colors)	IN STOCK!
V1253	IN STOCK!
Z1085	IN STOCK!
V1073	159.99

PENTAX K2000
W/18-55MM LENS & AF200FG FLASH

- 10.2 Megapixel Digital SLR
- Optical Viewfinder
- 2.7" LCD Display

$619.99

PENTAX K20D

- 14.6 Megapixel Digital SLR
- Prime Image Processing
- 2.7" LCD Monitor
- Weather & Dust Resistant Body

In Stock!

PENTAX DIGITAL CAMERAS

Optio W60	IN STOCK!
Optio M50 All Colors	124.99
Optio W30	194.99
Optio S12	NEW!
K100D Super	IN STOCK!
K20D 2w/18-55mm II Lens	New Low Price!
K20D	NEW!
K200D	NEW!
K20D w/16-45mm Lens	IN STOCK!

PANASONIC DMC-FZ28

- 10.1 Megapixel Camera
- 18X Optical Zoom Lens
- 2.7" LCD Screen

$279.99

PANASONIC DIGITAL CAMERAS

DMC-FX37 All Colors	IN STOCK!
DMC-FX35 All Colors	IN STOCK!
DMC-TZ4 all colors	189.99
DMC-TZ5 all colors	224.99
DMC-FS5 all colors	IN STOCK!
DMC-FX10 all colors	IN STOCK!
DMC-LX3	CALL!
DMC-FX500 (black, silver)	279.99
DMC-FS20 all colors	179.99
TZ-50	IN STOCK!

FUJI FINEPIX Z1000FD

- 10 Megapixel Digital Camera
- 12X Optical Zoom Lens
- Face Detection Technology

$174.99

FUJI DIGITAL CAMERAS

Finepix S8100	IN STOCK!
Finepix F60FD	NEW!
Finepix Z20	CALL!
Finepix Z200	NEW!
Finepix F100	IN STOCK!
Finepix S1000	New Low Price!
Finepix S2000	IN STOCK!

OLYMPUS SP-565

- 10 Megapixel Digital Camera
- Wide Angle 20X Optical Zoom Lens
- 13.5 FPS High Speed Shooting

$319.99

OLYMPUS DIGITAL CAMERAS

E510	IN STOCK!
E420	IN STOCK!
E520	IN STOCK!
Stylus 850SW all colors	IN STOCK!
Stylus 1030	IN STOCK!
SR-570	IN STOCK!

30 DAY MONEY BACK GUARANTEE

NO RESTOCKING FEE!

CAMCORDERS

SONY HVR-Z1U
3 CCD High-Def Camcorder

- Carl Zeiss Lens
- 12X Optical Zoom
- Optical Super Steadyshot

$3499.99
Price After $400 Mail-in Rebate

SONY HDR-SR12
120 GB HDD Camcorder

- 10.2 Megapixel Digital Resolution
- 12X Optical Zoom
- 150X Digital Zoom
- 3.2" LCD Screen

New Low Price!

SONY HDR-CX12
Memory Stick Pro Duo Handycam

- 1920x1080 Resolution
- 10.2 Megapixel Still Image Capture
- 2.7" LCD Screen
- 12X Optical Zoom

In Stock!

SONY CAMCORDERS

DCR-DVD610	IN STOCK!	HVR-27U	IN STOCK!
DCR-DVD910	NEW!	HVR-V1U	IN STOCK!
DCR-DVD810	NEW!	HVR-M15	IN STOCK!
DCR-DVD710	NEW!	HVR-M25	2849.99
DCR-SR45	NEW!	HVR-HD1000	IN STOCK!
DCR-SR65	NEW!	HDR-HC9	IN STOCK!
DCR-SR85	NEW!	HDR-SR10	NEW!
HDR-TG1	649.99	HDR-SR11	NEW!
HVR-A1U	CALL!	HDR-SR12	NEW!
HVR-Z1U	3899.99		

CANON XL-2
$300 Mail-In Rebate

3 CCD Mini DV Camcorder

- 16:9 and 4:3 Aspect Ratio Shooting Formats
- XL Mount Interchangeable Lens
- Variable Frame Rate
- Optical Image Stabilization
- 20X Optical Zoom
- Color EVF with 2" LCD

CALL!

CANON GL-2
$250 Mail-In Rebate

3 CCD MiniDV Recording

- 20X Optical Zoom • 100X Digital Zoom
- Optical Image Stabilizer
- 1.7 Megapixel Digital Still
- IEEE 1394 In/Out Terminal
- Manual Auto Level Control

New Low Price!

CANON VIXIA HV-30
24P Cinema Mode

- Color Viewfinder
- 2.7 LCD Screen

New Low Price!

CANON CAMCORDERS

HV30	IN STOCK!	HG20	NEW!
DC330	IN STOCK!	HF10	IN STOCK!
ZR850	IN STOCK!	HF11	IN STOCK!
ZR930	IN STOCK!	HF100	New Low Price!
ZR950	IN STOCK!	FS10	IN STOCK!
HX-A1	3199.99	FS11	IN STOCK!
HG10	CALL!	FS100	IN STOCK!
HG20	NEW!		

JVC GZ-MG365
60 GB Hard Drive Camcorder

- 35X Optical Zoom
- 800X Digital Zoom
- 2.7" Widescreen LCD

In Stock!

JVC CAMCORDERS

GZ-MG330 All Colors	New Low Price!
GZ-MG335	IN STOCK!
GZ-MG360	New Low Price!
GZ-MG365	399.99
GZ-HD10	IN STOCK!
GZ-HD30	IN STOCK!
GZ-HD40	IN STOCK!
GH-HD110	CALL!

PANASONIC SDR-H40
40GB HD Camcorder

- SD Memory Card Slot
- Optical Image Stabilization
- 42X Optical Zoom

$319.99

PANASONIC CAMCORDERS

SDR-H60	CALL!
SDR-H40	IN STOCK!
SDR-SW20	IN STOCK!
HDC-SD9	NEW!
HDC-HS100	IN STOCK!

PANASONIC PRO CAMCORDERS

AG-DVX100B	CALL!	HDC-DX1	IN STOCK!
AG-DVX200	IN STOCK!		

HITACHI CAMCORDERS

DZ-HS300	IN STOCK!	DZ-HS500	369.99

35MM

NIKON FM10K
MANUAL FOCUS BODY
W/35-75MM LENS

$234.99

CANON EOS REBEL T2 KIT

Body with electronic flash with Canon 28-90 III 4.0-5.6 Lens

$237.99 USA Warrantied

WE CARRY A FULL LINE OF SLR BODIES, LENSES, AND FLASHES

WE CARRY A FULL LINE OF LARGE SCREEN TVS, LAPTOPS, PRINTERS, PROJECTORS, AUDIO, GPS, SMALL HOME APPLIANCES, VCR'S, and DVD PLAYERS

Please visit our website or call us toll free for product information.

COMPANY POLICY: To order use Visa, Mastercard, American Express, Diners Club, Discover, Carte Blanche. COD orders welcomed or mail in Bank, Cashiers or Certified Checks. For Personal Checks and Money Orders please allow at least 4 weeks from the date we deposit your check. Minimum shipping charges $7.90. For cost of merchandise up to $500-6% and for cost of merchandise from $600-$1,000-5.5% and for merchandise $1,100 and up-5%. Products may have International Warranty. USA Warranty may be additional. All merchandise is brand new. No restocking fee on returns providing merchandise is returned in mint condition within a 21 day trial period (7 days for video and audio products). Quantities Limited. Pictures are for illustration only. Not responsible for typographical errors. Prices are Valid Until End of Monthly Issue, and are subject to verifiable Manufacturer's price changes. Call toll free. Sorry, No Dealers. We reserve the right to limit quantities. (I) = Import Model. DCA-# 0898074.

Samy's Camera

QUALITY SERVICE SINCE 1976

(888) SAMYSCAMERA (888) 726-9722

OPEN 7 DAYS!
MAIL ORDER HOURS:
MON.-FRI. 9am-6pm PST
SAT. 9:30am-6pm PST
SUNDAY 10am-5pm PST

WWW.SAMYS.COM
ALL MAJOR CREDIT CARDS ACCEPTED!
NO SALES TAX
ON ORDERS SHIPPED OUT OF CA.!
OVERNIGHT SHIPPING AVAILABLE!

BONUS! FREE CASE, TRIPOD & INSTRUCTIONAL DVD
WITH SLR KIT PURCHASE! (most manufacturers)

Nikon
Nikon Authorized Dealer

D90
RECORD CINEMATIC-QUALITY MOVIE CLIPS AT UP TO 720P HD
- Continuous shooting as fast as 4.5 frames per second
- ow noise ISO sensitivity from 200 to 3200
- 3-inch super-density LCD monitor

12.3MP

FREE 4GB VIDEO SDHC VIDEO CARD with D90 purch.

The best card for capturing HD Video!

D40
FREE PHOENIX FLASH with D40 purch.

INCREDIBLE PICTURES... EVEN EASIER
- Easy operation with intuitive controls
- Nikon's smallest digital SLR ever at just over 16 ounces
- Fast startup with instant shutter response

6.1MP

D60
10.2MP

ACTIVE DUST REDUCTION SYSTEM

10.2-megapixel DX-format CCD imaging sensor and exclusive EXPEED image processing concept provide added cropping freedom and the ability to make larger prints.

FREE PHOENIX FLASH with D60 purch.

D300
EXCEPTIONAL AGILITY INSPIRED PERFORMANCE
- New 12.3-megapixel DX-Format CMOS Sensor
- 3.0-inch super density 920,000-dot VGA color monitor
- Continuous shooting up to 6 frames per second

12.3MP

#1 Rated by a leading consumer magazine

D700
PROFESSIONAL IMAGE QUALITY WITH LOW-NOISE, HIGH-ISO PERFORMANCE
- Nikon's exclusive EXPEED digital image processing
- Broad ISO sensitivity up to 6400 and incredibly low noise

12.1MP

COOLPIX
NEW TOUCH PANEL LCD!

8.1MP / 3xZM

COOLPIX S210
- New EXPEED image processor ensures high-quality pictures with stunning color & sharpness
- Electronic VR Image Stabilization

10MP / 5xZM

COOLPIX S60
- Bright 3.5-inch High Resolution TOUCH PANEL LCD offers 160° Wide-Angle of Views
- Optical VR Image Stabilization
- New EXPEED Image Processing

14.5 MEGAPIXELS!

14.5MP / 6xZM

COOLPIX S710
- 3.6x Wide-Angle Optical Zoom
- New EXPEED image processing
- Bright 3" High Resolution LCD
- Optical VR Image Stabilization

13.5 MEGAPIXELS!

13.5MP / 4xZM

COOLPIX P6000
- 4x Wide Angle Optical Zoom
- Program, Aperture, Shutter, and Manual Exposure Modes
- Optical VR Image Stabilization

ALL NIKON ADVERTISED MERCHANDISE INCLUDES NIKON USA 1 YEAR LIMITED WARRANTY REGISTRATION CARD. AUTHORIZED NIKON DEALER. NIKON USA INC.

OLYMPUS
FREE 7" Digital Frame with Olympus DSLR purchase

E-420
THE WORLD'S SMALLEST DIGITAL SLR IS HERE.
- Dust Reduction System
- Quick start-up, blazing write speeds and a burst shooting rate of 3.5 fps.
- Live View 2.7" HyperCrystal™ II LCD
- Now with Face Detection technology

10.1MP

E-520
BUILT-IN IMAGE STABILIZATION
- Autofocus Live View brings subjects into sharp focus
- Face detection
- Shadow adjustment technology
- Dust reduction

10MP

E-3
WORLD'S FASTEST AF TECHNOLOGY
- When coupled with three new Zuiko digital lenses, the E-3 offers unmatched AF speeds
- In-Body Mechanical Image Stabilization

10MP

Panasonic

DMC-TZ5
28MM WIDE ANGLE LENS
- LEICA 28mm Wide-Angle Lens with 10x Optical Zoom
- Intelligent Auto Mode
- Bright 3" LCD with Intelligent LCD Function

Call for Special Price!

9.1MP / 10xZM

DMC-FX500K
3" TOUCH SCREEN LCD
- 25mm Wide-Angle LEICA Lens
- Intelligent Auto Mode helps get great shots in every situation
- HD Output

10.1MP / 5xZM

Leica

10.7MP / 4xZM

C-LUX 3
SMALL, SLIM, AND ELEGANT
- Automatic scene recognition
- Powerful zoom lens

10MP / 4xZM

D-LUX 4
COMPACT SIZE WITH PLENTY OF ARTISTIC FREEDOM
- High-aperture lens that allows you to work with an open shutter.

M8.2
DISCREET AND QUIET, OPERATING WITH SPEED AND PRECISION

10MP
- Low vibration, extra quiet focal plane shutter with the option to re-cock the shutter at a more convenient moment

EPSON
REBATE INFO: WWW.SAMYS.COM

Stylus PRO 4880
ULTRACHROME K3™ INK
- Features Epson's breakthrough pigment ink technology, UltraChrome K3™ ink with Vivid Magenta and improved image processing
- BorderFree™ roll printing

Large archival photos

Stylus Photo R2880
EXHIBITION QUALITY PRINTS
- Epson UltraChrome K3™ with Vivid Magenta pigment inkset
- Large-format photos worthy of gallery display

Stylus PRO 3800
17" WIDE DESKTOP PRINTER
- Professional, cut-sheet media from 4x6 to 17x22
- 8-color Epson UltraChrome K3™ Ink
- Auto-sharing Photo and Matte Black ink technology

Canon

EOS 50D
BRIDGES THE GAP BETWEEN THE NOVICE AND THE SEASONED PRO

15.1MP
- New 15.1 Megapixel CMOS sensor with improved noise reduction, wide range ISO 100-3200, 14-bit conversion
- Next generation DIGIC 4 Image Processor for faster processing
- 3.0-inch Clear View LCD
- Enhanced Live View shooting includes Face Detection Live mode

FREE PHOENIX FLASH with XS purch.

EOS REBEL XS
FAST AND SIMPLE
- DIGIC III processor
- High-speed, wide-area 7-point AF with center cross-type sensors
- Auto Lighting Optimizer for highlight/shadow control

10.1MP

EOS 40D DIGITAL
LIVE VIEW FUNCTION
- Large 3.0-inch LCD monitor and advanced Live View Function
- 6.5 fps, burst rate up to 75 consecutive JPEGs or 17 RAW images and DIGIC III Image Processor
- Magnesium-alloy exterior

10.1MP

NEW! EOS 5D Mark II

FULL HD VIDEO CAPTURE AT 1920 X 1080 RESOLUTION FOR UP TO 4GB PER CLIP WITH HDMI OUTPUT FOR HD VIEWING OF STILLS AND VIDEO.

21.1MP

EOS-1Ds Mark III
21.1 MP

EOS REBORN.
SUPERB IMAGE QUALITY
- Entirely new 21.1 MP Full-Frame Canon CMOS Sensor, 14-bit A/D conversions for outstanding color tones, and Highlight Tone Priority.

lens not included

PowerShot

10MP / 4xZM

PowerShot A1000IS
SLIM, LIGHT, EASY TO USE
- DIGIC III Imaging Processor with ISO 1600
- Face Detect with Auto Focus, Auto Exposure, motion detection

10MP / 6xZM

PowerShot A2000IS
3.0 INCH SCREEN
- DIGIC III Imaging Processor with ISO 1600
- Face Detect Technology

14.7MP / 3.7xZM

PowerShot SD990IS
- Optical Image Stabilizer
- 2.5" PureColor LCD II screen
- DIGIC 4 Image Processor

14.7MP / 5xZM

PowerShot G10
- 28mm wide-angle lens
- Optical Image Stabilizer
- RAW + JPEG modes

ALL CANON ADVERTISED MERCHANDISE INCLUDES CANON USA 1 YEAR LIMITED WARRANTY REGISTRATION CARD

Canon HD High Definition

DUAL FLASH MEMORY

VIXIA HF11
- 32GB internal Flash drive and SDHC Card Slot
- 3.3 Megapixel Full HD CMOS Image Sensor
- Canon Exclusive: DIGIC DV II Image Processor
- 1920 x 1080 Full HD Recording

Canon FS100 Flash Memory Camcorder
- Affordable Flash Memory in a Compact Size
- Canon 48x Advanced Zoom
- DIGIC DV II Image Processor
- 2.7" Widescreen LCD

Canon HG20
High Definition Camcorder
- High Definition Video on a 60GB Hard Disk Drive
- Record HD Video Directly to SDHC Memory Cards
- 3.3 MP HD CMOS Image Sensor

Canon VIXIA HV30
High Definition Camcorder
- HD Video lens, 10x optical/ 200x digital zoom
- Full HD CMOS Sensor
- SuperRange Optical Image Stabilization
- 24p Cinema Mode for a professional "film-look"

Canon VIXIA HF100
High Definition Camcorder
- Flash Memory offers enhanced data protection, fast response time, flexible media exchange and low power consumption
- SuperRange Optical Image Stabilizer

Canon HG21
High Definition Hard Disk Drive Camcorder
- 120GB of in-built storage
- True Progressive HD CMOS sensor
- Optical Image Stabilizer

Canon HR10 HD DVD Camcorder
- AVCHD DVD in a Compact Size
- Full HD CMOS Sensor
- DIGIC DV II

Canon XL H1A HD CAMCORDER
The XL H1A has a wider range of image control settings and options, combined with the new Genuine Canon 20x HD Video Zoom Lens III with Professional L Series Fluorite

NEW!

ACCESSORIES

SanDisk — Lexar

High-performance SanDisk Video HD SDHC memory cards are optimized with fast speed and high capacity to record HD videos, so you can get the most from your flash-based HD camcorder.

Many bags, cases & backpacks IN STOCK!

Tokina
11-16mm f/2.8
An ultra-wide angle lens with a fast f/2.8 aperture for better photography in low-light situations

TAMRON Authorized USA Dealer — ALL TAMRON LENSES COME WITH TAMRON'S 6-YEAR WARRANTY

AF28-300mm F/3.5-6.3 XR Di VC (Vibration Compensation)
Blur-Stopping Power With No Annoying Motion Delay In Your Viewfinder!

AF18-270mm F/3.5-6.3 Di II VC
The world's largest zoom ratio of 15X

POPULAR PHOTOGRAPHY FEBRUARY 2009

CASH PAID FOR USED EQUIPMENT! CALL GEORGE @ 323 938-2420 x1293 M-F 9am-4pm PST • Sat. 10am-4pm PST

WWW.SAMYS.COM COMPLETELY RE-DESIGNED!!

*(R)=refurbished *(O)=open box *(D)=discontinued

PRICES SUBJECT TO CHANGE WITHOUT NOTICE. SUBJECT TO STOCK ON HAND. NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS. PRICES GOOD FOR MAIL ORDER ONLY.

Feb. '08

Since 1977

TriState Camera, Video and Computers

338 8th. Ave.
(cor 27th St.)
NY, NY 10001
Store & Mail Order Hours:
Mon-Thurs 9-6 Fri 9-1:30;
Sun 10-5; Closed Sat

www.tristatecamera.com

Order Toll-Free (U.S. & Canada):
888-991-9996

Nikon

At the heart of the image

Nikon Authorized Dealer

D700 NEW
- 12.1 megapixel FX full-frame CMOS sensor
- 5fps continuous shooting
- 3-inch VGA LCD monitor
- Live View with Autofocus
- Durable Magnesium alloy body

D300
- 12.3-megapixel
- 6 FPS continuous shooting
- Live View LCD w/Autofocus
- Durable, magnesium alloy body

D90 NEW
- 12.3-megapixel DX-format
- World's first D-SLR movie mode
- Easy-to-use Live View mode
- 4.5 fps continuous shooting

D80 New Low Price!
- 10.1 Megapixel SLR
- 0.18 sec. start-up
- In-Camera Editing
- 3D Color Matrix Metering II

D60 10.2 Megapixal.....Call

Canon

Authorized Dealer!

EOS-1D Mark III
- 10.1 Megapixel Pro SLR
- Live View shooting mode
- Ultra Fast 10 Frames Per Second
- New! EOS Integrated Cleaning System

New! EOS 1DS Mark III 20.1 MP.....Call

EOS 5D Mark II
- 121.1-megapixel
- 3.9 fps cont. shooting
- Improved menu system
- 1920x1080 video capture
- Large VGA res Live-View 3.0-inch LCD

EOS 50D $100 Instant Rebate!
- 15.1 Megapixel CMOS
- New! Fast DIGIC 4 Image Processor
- Huge, High Res 3.0" LCD
- Hi-Precision 9-pt. wide area AF

EOS 40D
- 10.1 Megapixel
- 6.5 fps continuous shooting
- 9 cross-type sensors AF system
- 3.0 Inch LCD with Live View mode
- Canon EOS Integrated Cleaning System

EOS REBEL XSi $100 Instant Rebate!
- 12.2 Megapixels DSLR
- 3" LCD w/Live View Mode
- 3.5 fps Cont. Shooting
- Secure Digital Media

SONY

Authorized Dealer!

Alpha 900 NEW
- Ultra-high res 24.6 MP full-frame CMOS sensor
- Ultra-bright optical viewfinder with 100% field coverage
- 5fps cont. shooting at full resolution

Alpha 700
- 12.1 megapixels
- Magnesium alloy body
- Dust reduction system
- 3.0 inch Hi-Resolution LCD Screen
- 11-point wide area autofocus system

Alpha 350
- 14.2 MegaPixel DSLR
- Tiltable 2.7 Inch LCD
- Live Preview on LCD
- Face Detection Technology
- Super SteadyShot in-camera image stabilization

Alpha 300
- 10.2 megapixel DSLR
- 2.7 inch LCD screen
- Super-quick AF response
- Super SteadyShot image stabilization
- Anti-dust protection for cleaner images

OLYMPUS

Authorized Dealer!

E-3 Pro New Lower Price!
- 10.1-megapixel
- World's Fastest AF DSLR
- 2.5" swivel Live View monitor
- High eye point optical viewfinder
- Rugged magnesium-alloy construction

EVOLT E-520 NEW
- 10.0 Megapixel
- Lightweight design
- Enhanced in-body Image Stabilization
- Face Detection & Shadow Adjustment

EVOLT E-420
- 10-megapixel
- World's smallest digital SLR
- Lightweight ergonomic design
- 2.7 inch Live-View LCD screen
- Dust-free technology for spot-free photos

SP-570UZ
- 10.0 megapixel
- 20x optical dual image stabilized zoom
- 2.7-inch LCD screen
- Hi-Speed Sequential Shooting
- Perfect Fix in-camera editing

PENTAX

Authorized Dealer!

K-200D Top Rated!
- 10-megapixel DSLR
- 2.7 inch LCD screen
- Dust Removal with Dust Alert feature
- Weather and dust resistant body

K-20D New Lower Price!
- 14.6 Megapixel CCD
- 2.7-inch LCD display
- Dust/Water-resistant Body
- New Live View function
- Comprehensive Dust Removal System

FUJIFILM

Authorized Dealer!

FinePix S5 Pro New Lower Price!
- 12.3 MP Pro DSLR Body
- Nikon F-mount Lens compatibility
- New Super CCD SR Pro Technology
- Robust lightweight magnesium-alloy body

FinePix S-100FS
- 11.0 Megapixels
- 14.3X optical zoom lens,
- 2.5 Inch tiltable LCD
- Optical image stabilization
- Manual zoom & focus rings
- Looks and feels like a DSLR

Auto Focus Lenses & Flashes For Digital SLRS

Nikon

At the heart of the image

AF DX 10.5/2.8G ED IF Fisheye.....579.95
New! PC-E 24/3.5D ED Tilt/Shift.....Call
New! PC-E 45/2.8D ED Tilt/Shift.....Call
New! AFS 60/2.8G ED Macro.....439.95
AFS DX 12-24/4.0G.....859.95
New! AF-S 16-85/3.5-5.6G ED DX VR.....569.95
AFS DX 17-55/2.8G ED IF.....1159.95
AFS DX 18-70/3.5-4.5G ED IF.....229.95
New! AFS DX 18-105/3.5-5.6 ED VR.....Call
AFS DX 18-135/3.5-5.6G ED IF.....269.95
AFS DX 18-200/3.5-5.6 ED IF VR.....619.95
AFS DX 55-200/4-5.6 G ED.....169.95
AFS DX 55-200 /4-5.6 EDIF VR.....199.95
35/2.0 D.....279.95 50/1.4 D.....Call
AF-S 105/2.8G ED IF VR Macro.....699.95
New! AFS 14-24/2.8 G ED.....1499.95
AFS 17-35/2.8 D ED.....1339.95
New! AFS 24-70/2.8 G ED.....1449.95
AFS 70-200/2.8G ED IF VR.....1599.95
AF-S 70-300/4.5-5.6G EDIF VR.....449.95
80-400/4.5-5.6 D ED VR.....1299.95
TC17E II.....349.95 TC14E II.....339.95

Flashes

R1 W/L Mac...379.95 SB-/600/800/900....Call

PENTAX

21/3.2 ED Ltd....399.95 40/2.8 ED Ltd...248.95
70/2.4 ED Ltd....449.95 43/1.9 Ltd.....439.95
New! DA 35/2.8 Macro LTD.....468.95
New! DA 200/2.8 ED IF SDM.....879.95
New! 300/4.0 ED IF SDM.....1068.95
10-17/3.5-4.5 ED IF Fisheye.....399.95
New! DA 17-70/4.0 AL IF SDM.....468.95
18-250/3.5-6.3 ED IF ASPH MAC.....388.95
16-50/2.8 EDIF....629.00 50-135/2.8 ED IF..699.95
50-200/4-5.6 ED..179.95 55-300/F4-5.8 ED..284.95
AF360FGZ.....*174.95 AF540FGZ.....309.95

Canon

14/2.8 LII USM..1939.95 35/1.4 L USM.....Call
50/1.2 LII USM...1279.95 50/2.5 Macro...239.95
50/1.4 .....319.95 50/1.8.....79.95
60/2.8 Macro..359.95 85/1.2 USM L II..1669.95
100/2.8 USM Macro.....449.95
New! EF 200mm f/2L IS USM.....Call
EF 300/4.0 L USM IS.....$1099.95
New! EF 800mm f/5.6L IS USM.....Call
EF-S 10-22/3.5-4.5 USM.....649.95
16-35/2.8 L II USM 1329.95
17-40/4.0 USM.....639.95
EF-S 17-85 4-5.6 IS USM.....479.95
EF-S 17-55/2.8 IS USM.....929.95
New! EF-S 55-250/4-5.6 IS.....229.95
EF-S 18-55/3.5-5.6 IS.....179.95
New! EF-S 18-200/3.5-5.6 IS.....549.95
24-70/2.8 USM L.....1079.95
24-105 L USM IS.....1039.95
28-105/3.5-4.5 USM II.....214.95
28-135/3.5-5.6 USMIS.....399.95
28-200/3.5-5.6 USM.....329.95
28-300/3.5-5.6 IS USM L.....2149.95
70-200/4.0 L USM.....569.95
70-200/4.0 L IS USM.....979.95
70-200/2.8 L USM.....1049.95
70-200/2.8 L USM IS.....1529.95
70-300 USM IS.....499.95
70-300/4.5-5.6 DO IS.....*1069.95
75-300/4-5.6 USM.....189.95
100-400 IS USM L 1319.95
1.4x II APO.....259.95 2x II APO.....259.95

EOS Flashes & Acc.

580 EX II.....369.95 430 EX II.....269.95
MT 24EX .....669.95 MR 14EX.....459.95
OC-E3 Cable ...64.95 BGE-5 (R XSi)...144.95
BGE-2N New.169.95 BGE-3 (R XT)....109.95
BGE-4 (5D)..199.95 A. Finder C.....179.95

OLYMPUS

E-ED 8mm.....629.95 E-ED 150/2.0.....1999.95
E-ED 7-14/4.0 Zoom.....1449.95
New! E-ED 9-18/4-5.6 Zoom.....519.95
E-ED 11-22/2.8-3.5 Zoom.....619.95
E-ED 12-60/2.8-4.0 SWD.....829.95
New! E-ED 14-35/2.0 SWD.....1949.95
14-42/3.5-5.6 ED.....179.95
40-150/4.5-5.6 ED.....169.95
E-ED 14-54/2.8-3.5 Zoom.....369.95
E-EZ 18-180/3.5-6.3.....389.95
E-ED 35-100/2.0 Zoom.....1999.95
New! E-ED 50-200/2.8-3.5 SWD Zoom.....979.95
E-ED 70-300/4-5.6 Zoom.....299.95
E-ED 90-250/2.8 Zoom.....Call
E-ED 35/3.5 1:1 Macro.....179.95
E-ED 50/2.0 1:2 Macro.....379.95
E-EC 14 1.4x Teleconverter.....329.95
New! FL-50 R.379.95 *New!* FL-36 R..179.95

Tokina

New! ATX Pro DX 35/2.8 Macro.....439.95
100/2.8 ATX Pro D Macro.....329.95
10-17/3.5-4.5 ATX Pro DX Fisheye.....449.95
New! 11-16/2.8 ATX Pro DX.....Call
12-24/4 DX ATX Pro.....429.95
16-50/2.8 Pro DX Aspherical SD IF.....599.95
50-135/2.8 ATX Pro DX.....539.95

TAMRON

90/2.8 1:1 LD Macro 369.00
11-18/4.5-5.6 ...439.00 17-50/2.8 Di.....359.00
18-200 XR Di II ASPH IF Macro.....259.00
18-250/3.5-6.3 XR Di II Macro.....419.00
28-300/3.5-6.3 ASPH XR Di IF Macro.....299.00
New! 28-300/3.8-5.6 XR VC Di.....549.00
New! 18-270/3.5-6.3 DI II VC.....549.00
70-200 F/2.8 DI LD IF Macro.....639.00
200-500/5-6.3 Di LD IF.....749.00

SIGMA

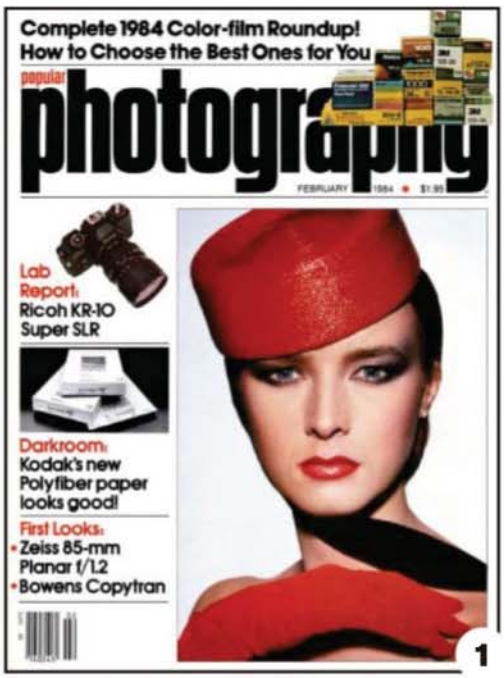
New! 4.5/F2.8 EX DC HSM Cir FishEye...749.95
8/4.0 EX DG Cir FishEye.....599.95
New! 10/2.8 EX DC HSM FishEye.....559.95
15/2.8 EX DG FishEye.....499.95
30/1.4 EX DC ASPH HSM.....379.00
50/1.4 EX DG HSM.....449.95
50/2.8 EX DG Macro 229.95
70/2.8 EX DG Macro 379.95
105/2.8 EX DG Macro 349.95
150/2.8 EX DG APO Macro.....549.95
10-20/4-5.6 EX DC 419.95
12-24/4.5-5.6 EX ASP HSM.....629.95
17-70 2.8-4.5 Asph DC.....319.99
18-50mm F2.8 EX DC Macro.....359.95
New! 18-50/3.5-5.6 DC HSM.....119.95
New! 18-125mm F3.5-5.6 DC OS.....299.95
18-200mm F3.5-6.3 DC Asph.....289.95
New! 50-150/2.8 EX DCHSM II.....639.95
New! DC18-200mm F3.5-6.3 OS.....369.95
55-200mm F4-5.6 DC HSM.....139.95
24-70/2.8 EX MAC DF ASPH.....399.95
28-300/3.5-6.3 DG ASPH IF.....239.95
50-500/4-6.3 EX DG APO HSM.....929.95
New! 70-200/2.8 EX DG Mac HSM II...689.95
70-300/4-5.6 APO DG Macro 189.95
100-300/4.0 EX DG IF APO HSM.....949.00
120-300/2.8 EX APO HSM.....2399.95
APO 120-400/4.5-5.6 DG OS HSM.....729.95
APO 150-500/5-6.3 DG OS HSM.....839.95
300-800/5.6 EX DG APO IF HSM.....6299.00
1.4X EX APO...169.95 2X EX APO.....189.95

Dedicated Flashes

EF 530DG Super.....209.95
EF 530DG ST.....149.95
EM-140 Macro Ringlite.....319.95

Please send certified check or money order for immediate shipment. Allow 20 days for bank clearance on personal checks. Add shipping, handling & insurance charges (non refundable) Merchandise exchanged within 15 days if found defective. Returns must have prior authorization & include invoice copy, original packing & blank warranty card. For your protection, all credit card orders are thoroughly verified. Prices subject to suppliers pricing. U.S. Warranty may be additional. N.Y.S residents add sales tax. Not responsible for typographical errors. Artwork is for illustration purposes only.

25 YEARS AGO
FEBRUARY 1984



1

2

1. Fierce glamour: Dramatic is the word for this month's cover photo of a model identified only as Stella. Photographer Jan Cobb was "struck by the beauty of this woman and the intensity of color in the hat." He used a 35mm SLR, 105mm lens with 81A warming filter, and Kodachrome slide film. Lighting: a spotlight directed at her face, plus two umbrella-bounced flash units for the background.

2. Pro at work: Author Frederic W. Rosen and photographer Vin Greco provided a detailed look into Los Angeles pro Norman Seeff's photography of the rock group Asia. The photos were intended for use on an album cover and poster. Here is what the shoot looked like as the group posed for final shots.

3

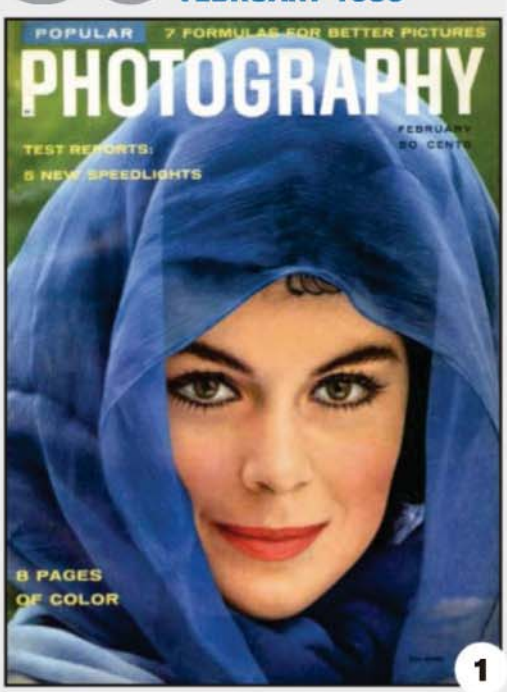
4

3. Celebrities by Karsh: Yousuf Karsh, arguably one of the greatest photographers of his time, made many of the most definitive portraits of icons of the 1940s and '50s. In a special portfolio, we found this picture of actress Joan Crawford, every inch the movie star. Karsh used an 8x10 view camera, and composed and lit his pictures carefully for maximum impact.

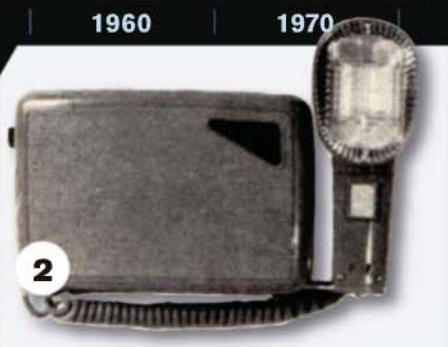
4. Slides front and back: This Caramate slide projector combined a rear-projection screen for close viewing with a projector for screening images. It included a switch that permitted users to enlarge the center portion of a slide by 50 percent for critical viewing. The price was not yet available at this issue's release.

1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000

50 YEARS AGO
FEBRUARY 1959



1


2

1. Mona Lisa smile: Irish starlet Erin O'Brien graced the cover in a lovely portrait by Don Ornitz. Working indoors in daylight with a sheet as a reflector to lighten shadows, he used muted blue and green to emphasize her beauty. The photo was made with an Asahi Pentax 35mm SLR, 135mm f/3.5 Schneider lens, and skylight filter. The exposure: 1/5 sec at f/4.5 on Kodachrome.

2. Energy savers: A new generation of electronic flash units incorporated monitor circuits to switch the flash off between shots, thus saving battery power. Typical of the new breed of flash was the Mecablitz 200, which had a Kodachrome GN of 42—an accurate rating, according to Popular Photography tests. Price of the 200: $70.

3. Close-in for impact: From 3 or 4 feet away, this picture would lack impact, but, at a few inches from the camera, it becomes an interesting still life. It was part of a feature on seven ways to make your photos more interesting. This example was made by Richard J. Wagner of Los Angeles, using a 40mm Macro-Kilar "E" lens on an Exakta VX 35mm SLR. Exposure on Kodachrome Daylight was 1/50 sec at f/5.6 in hazy sunshine.

3

4. Swiss hit: Amateur photographer Esther Schulz of Makawoo, HI, went halfway around the world for this lovely shot of a Swiss village. She used a moderately priced Argus 21 with a 50mm f/3.5 Cintar lens, proof that a costly camera isn't required for good pictures. Exposure on Kodachrome Daylight was 1/50 sec at f/5.6.

4

800-947-9980
212-444-6666
Fax: 212-239-7770

420 Ninth Ave.
Corner of 34th Street
New York, N.Y. 10001

Store & Mail Order Hours: Sunday 10-5 • Mon.-Thurs. 9-7 • Friday 9-1 • Saturday Closed

B&H PHOTO - VIDEO - PRO AUDIO

The Professional's Source

B&H Online

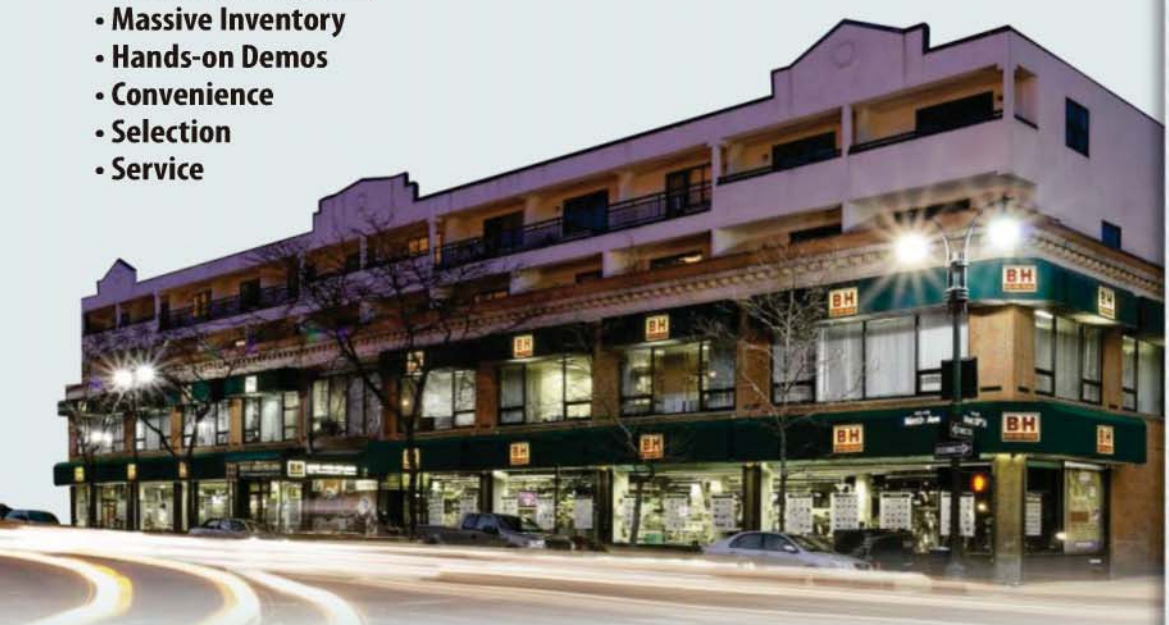
- Support, before and after sale
- Online live support
- Massive online presence
- Educate yourself in our product resource center

www.bhphotovideo.com

Your source for brand name gear at discount prices

B&H SuperStore

- 70,000 Sq Ft. Superstore
- Worldwide Shipping
- Massive Inventory
- Hands-on Demos
- Convenience
- Selection
- Service



Used Dept.

Buying & Selling your used gear just got easier

With online quotes you can log on to **bhphotovideo.com/used** and experience B&H at your convenience.

Quick Dial

Instantly reach a professional sales associate in our Order Department to assist you with your specific needs. This feature will speed you through the information and ordering process, making your communications with B&H a more pleasurable experience. Just find the Quick Dial icon in our ads, then call B&H and dial the corresponding department code at any time during our welcome message, to be connected immediately to the department you need.

Specifications are those that have been supplied to us by the manufacturers and are subject to change without notice. Photos are for illustration purposes only and are subject to change without notice. Manufacturers rebates, terms, conditions and expiration dates are subject to manufacturer printed forms. **Prices are valid thru February 9, 2009** subject to supplier pricing. Not responsible for typographical errors. **© 2009 B & H Foto & Electronics Corp.**

B&H PHOTO - VIDEO - PRO AUDIO

The Professional's Source

B&H Phones

800-947-9980

212-444-6666

Fax:

212-239-7770

To Inquire About Your Order Call:

800-221-5743

212-239-7765

or Fax:

866-521-7375

212-502-9426

B&H Store

420 Ninth Ave.

Corner of 34th Street

New York, N.Y. 10001

Store & Mail Order Hours:

Sunday 10-5

Mon.-Thurs. 9-7

Friday 9-1

Saturday Closed

Most orders shipped within 24 hours

Overnight service available

All items are complete with all accessories as supplied by manufacturer.

Used equipment bought, sold and traded

Equipment leasing available

Quick Dial 61

Canon Powershot A590 IS

Optical Image Stabilizer System

- 8 Megapixels • 2.5" LCD Monitor
- Face Detection & Motion Detection
- 4x Optical Zoom • 4x Digital Zoom
- 5.8-23.2mm f/2.6-5.5 (35 equiv. 35-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions: 2.6 x 3.7 x 1.6"
- Weight 6.2 oz

8 MegaPixels **#CAPSA590IS***

Canon Powershot A1000 IS

Optical Image Stabilizer System

- 10 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.2-24.8mm f/2.7-5.6 (35 equiv. 35-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dim. 3.75 x 2.5 x 1.2" • Weight 5.47 oz

Blue, Brown, Grey or Purple

10 MegaPixels **#CAPSA1000***

Canon Powershot A2000 IS

Optical Image Stabilizer System

- 10 MegaPixels • 3" LCD Monitor
- Advanced Red-eye Correction
- 6x Optical Zoom • 4x Digital Zoom
- 6.4-38.4mm f/3.2-5.9 (35 equiv. 36-216mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 4 x 2.5 x 1.25"
- Weight 6.5 oz

10 MegaPixels **#CAPSA2000***

Canon Powershot E1

Optical Image Stabilizer System

- 10 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.2-24.8mm f/2.7-5.6 (35 equiv. 35-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 4 x 2.5 x 1.25"
- Weight 5.64 oz

Blue, Pink or White

10 MegaPixels **#CAPSE1***

Canon Powershot SD890 IS

• Optical Image Stabilizer • Advanced red-eye correction • Motion Detection

- 10 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 4x Digital Zoom
- 6.6-33mm f/3.2-5.7 (35 equiv. 37-185mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 2.3 x 3.8 x 1.1"
- Weight 4.6 oz

10 MegaPixels **#CAPSSD890***

Canon Powershot SD770 IS

Optical Image Stabilizer System

- 10 MegaPixels • 2.5" LCD Monitor
- Advanced Red-eye Correction
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-4.9 (35 equiv. 35-105mm)
- SD/SDHC (High Capacity) Card Slot
- Dim. 2.2 x 3.4 x 0.8" • Weight 4.6 oz

Black or Silver

10 MegaPixels **#CAPSSD770***

Canon Powershot SD790 IS

Optical Image Stabilizer System

- 10 MegaPixels • 3" LCD Monitor
- Advanced Red-eye Correction
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-4.9 (35 equiv. 35-105mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 2.3 x 3.6 x 0.8"
- Weight 5.4 oz

10 MegaPixels **#CAPSSD790***

Canon Powershot SD1100 IS

- 8.0 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-4.9 (35mm equiv. 38-114mm) Lens • Image Stabilizer
- SD/SDHC (High Capacity) Card Slot
- Dim. 2.2 x 3.4 x 0.9" • Weight 4.4 oz

Blue, Brown, Gold, Pink, or Silver

8 MegaPixels **#CAPSSD1100***

Canon Powershot G10

Optical Image Stabilizer System

- 14.7 MegaPixels • 3" LCD Monitor
- RAW File Mode • E-TTL Flash Hot Shoe
- 5x Optical Zoom • 4x Digital Zoom
- 6.1-30.5mm f/3.2-5.9 (35 equiv. 28-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 3.1 x 4.3 x 1.8"
- Weight 12.3 oz

14 MegaPixels **#CAPSG10***

CASIO Exilim Pro EX-F1

• Incredible 60 fps Burst • Full Resolution HD Movie Record • CMOS Shift Anti-shake

- 6.0 MegaPixels • 2.8" Wide format LCD
- 12x Optical Zoom • 4x Digital Zoom
- 7.3-87.6mm f/2.7-4.6 (35mm Equiv. 36-432mm)
- SD/SDHC Card Slot • 32MB Built-in Memory
- RAW File Mode • Dim. 5.03 x 3.1 x 5.12"
- Weight 23.67 oz

6 MegaPixels **#CAEXF1***

FUJIFILM FinePix J10

• Picture stabilization mode

- 8.0 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • x Digital Zoom
- 6.2-18.6mm f/2.8-5.2 (35 Equiv. 35-113mm)
- xD & SD/SDHC card slots • 8MB built-in memory • On-Screen Shooting Guide
- Dim. 3.8 x 2.2 x 0.9" • Weight 3.9 oz

Black or Silver

8 MegaPixels **#FUFPJ10***

FUJIFILM FinePix Z20fd

• Blog Mode • One-touch Movie Recording

- 10 MegaPixels • 2.5" LCD Monitor
- 3x Non-extending Optical Zoom Lens
- 5.7x Digital Zoom • xD & SD/SDHC Card Slot
- 6.3-18.9mm f/3.7-4.2 (35 Equiv. 35-105mm)
- Dimensions 2.2 x 3.6 x 0.8"
- Weight 3.9 oz

10 MegaPixels **#FUFPZ20FD***

FUJIFILM FinePix F60fd

Dual Image Stabilization

- 12 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 8.2x Digital Zoom
- 8-24mm f/2.8-5.1 (35 Equiv. 35-105mm) Lens
- xD & SD Card Slots • 25MB Built-in Memory • Micro Thumbnail View
- Dimensions 3.6 x 2.3 x 0.9"
- Weight 5.7 oz

12 MegaPixels **#FUFPF60FD***

FUJIFILM FinePix S2000HD

• HD Video Record & Playback

- 10 MegaPixels • 2.7" LCD Monitor
- 15x Optical Zoom • 5.7x Digital Zoom
- 2-75mm f/3.5-5.4 (35 Equiv. 27.6-414mm)
- SD/SDHC (High Capacity) Card Slot
- 55MB Built-in Memory • Dual IS
- Dimensions 3.1 x 4.4 x 3"
- Weight 13 oz

10 MegaPixels **#FUFPS2000HD***

Kodak EasyShare M863

• Optical Image Stabilization

- 8.2 MegaPixels • 2.7" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- f/2.8 (35 Equiv. 34-102mm) • SD/SDHC Card Slot • 16 MB Built-in Memory
- Dim. 4.3 x 2.9 x 3" • Weight 11.6 oz

Black, Blue, Copper, Pink, Red, or Silver

8 MegaPixels **#KOM863***

Leica D-Lux 4

- 10.1 Megapixel • 3" LCD Monitor
- 2.5x Optical • 4x Digital Zoom
- 5.1-12.8mm f/2-2.8 (35 equiv. 24-60mm) DC Vario-Summicron lens • ISO 80-3200
- SD/SDHC Card Slot • 50MB Internal memory • RAW+JPEG File Mode
- Dimensions 2.3 x 4.3 x 1"
- Weight 8 oz

10 MegaPixels **#LEDL4***

Nikon Coolpix S60

• Optical VR Image Stabilization

- 9.0 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)
- SD/SDHC Card Slot • 38MB Built-in Memory
- Dim. 3.6 x 2.3 x 0." • Weight 4.4 oz

Black, Bronze, Burgandy, Pink, Red or White

9 MegaPixels **#NICPS60***

Nikon Coolpix P80

• Optical VR Image Stabilization

- 10.1 MegaPixels • 2.7" LCD Monitor
- 18x Optical Zoom • 4x Digital Zoom
- 4.7-84.2mm f/2.8-4.5 (35 Equiv. 27-486mm) • SD/SDHC Card Slot
- 50MB MB Built-in Memory • D-Lighting
- Dimensions 3.1 x 4.3 x 3.1"
- Weight 12.9 oz

10 MegaPixels **#NICPP80***

Nikon Coolpix P6000

• VR Image Stabilization

- 13.5 MegaPixels • 2.7" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6-24mm f/2.7-5.9 (35 Equiv. 28-115mm)
- SD/SDHC Card Slot • 48MB MB Built-in Memory • Coolpix RAW Format
- Dimensions 2.6 x 4.2 x 1.7"
- Weight 8.5 oz

13 MegaPixels **#NICPP6000***

OLYMPUS FE-360

• Digital Image Stabilization

• 20 Shooting Modes • 8.0 MegaPixels

- 2.5" LCD Display with Backlight Boost
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.1-5.9 (35 Equiv. 36-108mm)
- xD card slot • 20.5MB internal memory
- Dim. 3.7 x 2.2 x 0.7" • Weight 3.5 oz

Black, Blue, Pink, Red or Silver **#OLFE360***

8 MegaPixels

OLYMPUS Stylus 1010 SW
Dual Image Stabilization
- 10.1 MegaPixels • 2.7" LCD Monitor
- 7x Optical Zoom • 5x Digital Zoom
- 6.6-46.2mm f/3.5-5.3 (35 Equiv. 37-260mm)
- xD Card Slot • 14.7MB Built-in memory
- Dim. 2.2 x 3.9 x 1" • Weight 4.8 oz

Black, Blue, Purple or Silver #OLS1010*

OLYMPUS SP-570 UZ
- 10 Megapixels • RAW File Mode
- 2.7" LCD Monitor • Electronic Viewfinder
- 20x Optical Zoom • 5x Digital Zoom
- 4.6-92mm f/2.8-4.5 (35 equiv. 26-520mm)
- xD card slot • 45MB Internal Memory
- Manual Exposure • 13.5 fps Burst
- Dimensions 3.3 x 4.7 x 3.4"
- Weight 15.7 oz #OLSP570UZ*

Panasonic Lumix DMC-TZ5
MEGA O.I.S. (Optical Image Stabilizer)
- 9.0 Megapixels • 3.0" Intelligent LCD
- 10x Optical Zoom • 4x Digital Zoom
- 4.6-46mm f/3.3-4.9 (35 equiv. 28-280mm) Leica DC Vario-Elmarit lens • HD Video Capture
- SD/SDHC Card Slot • 27MB built-in Memory
- Dim. 2.4 x 4.1 x 1.5" • Weight 7.4 oz

Black, Blue or Silver #PADMCTZ5*

Panasonic Lumix DMC-FX500
MEGA O.I.S. (Optical Image Stabilizer)
- 10.1 Megapixels • 3" Touch-screen LCD
- 5x Optical Zoom • 4x Digital Zoom
- 4.4-22mm f/2.8-5.9 (35 equiv. 25-125mm) Leica DC Vario-Elmarit lens • SD/SDHC Card Slot • 50 MB built-in Memory
- Dim. 3.8 x 2.3 x 0.9" • Weight 5.5 oz

Black or Silver #PADMCFX500*

Panasonic Lumix DMC-LX3
MEGA O.I.S. (Optical Image Stabilizer)
- 10.1 MegaPixels • 3.0" LCD Monitor
- 2.5x Optical Zoom • 4x Digital Zoom
- 5.1-12.8mm f/2-2.8 (35 Equiv 24-60mm) Leica Lens • RAW File Mode
- SD Card Slot • 50MB Built-in Memory
- Dim. 2.4 x 4.3 x 1.1" • Weight 8 oz

Black or Silver #PADMCLX3*

PENTAX Optio W60
- *JIS Class 8 Waterproof to 13'*
- *Face Recognition • HD Movie Capture*
- 10 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 5.7x Digital Zoom
- 5-25mm f/3.3-4 (35 Equiv. 28-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 2.2 x 3.9 x 1" • Weight 4.4 oz

Ocean Blue, or Silver #PEOW60*

SAMSUNG L100
- 8.2 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 3x Digital Zoom
- 6.2-18.6mm f/2.8-5.2 (35 Equiv. 37-111mm)
- SD/SDHC (High Capacity) Card Slot
- 10MB Built-in Memory • Voice Recording
- Record 640 x 480 video at 30 fps
- Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz

Black or Silver #SAL100*

SAMSUNG S860
Quick Dial 61
- *Face Detection & Self Portrait Modes*
- 8.1 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 3x Digital Zoom
- -mm f/ (35 Equiv. 37-111mm)
- SD/SDHC Card Slot • 11MB Built-in Memory
- Record 640 x 480 video at 30 fps
- Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz

Black or Silver #SAS860*

SONY CyberShot DSC-S780
- 7.2 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 5.8-17.4mm f/2.8-4.8 (35 Equiv. 35-105mm) • Simple Controls
- Function Guide • MS Duo/Pro Duo Card Slot • 22MB Built-in Memory
- Dimensions 2.4 x 3.6 x 1.1"
- Weight 5.3 oz #SODSCS780*

SONY CyberShot DSC-W120
- 7.2 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 6x Digital Zoom
- 5.35-21.4mm f/2.8-5.8 (35 Equiv. 32-128mm) Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15MB Built-in Memory • Double Anti-Blur System • D-Range Optimizer
- Dim. 2.3 x 3.5 x 0.9" • Weight 4.3 oz

Black, Blue, Pink or Silver #SODSCW120*

SONY CyberShot DSC-W150
- *Double Anti-Blur System*
- 8.1 MegaPixels • 2.7" LCD Monitor
- 5x Optical Zoom • 2x Digital Zoom
- 5-25mm f/3.3-5.2 (35 Equiv. 30-150mm) Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15 MB Built-in Memory
- Dim. 2.3 x 3.7 x 0.9" • Weight 6.1 oz

Black, Gold, Red, or Silver #SODSCW150*

SONY CyberShot DSC-W170
- *Capture 640 x 480 video at 30 fps*
- 10.1 MegaPixels • 2.7" LCD Monitor
- 5x Optical Zoom • 2x Digital Zoom
- 5-25mm f/3.3-5.2 (35 Equiv. 28-140mm) Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15 MB Built-in Memory
- Dim. 2.3 x 3.7 x 0.9" • Weight 5.5 oz

Black, Gold, Red, or Silver #SODSCW170*

SONY CyberShot DSC-T700
- 10.1 MegaPixels • 3.5" Touch-screen LCD
- Intelligent Scene Recognition (iSCN)
- 4x Optical Zoom • 2x Digital Zoom
- 6.2-24.7mm f/3.5-4.4 (35 Equiv. 35-140mm) Carl Zeiss Lens • MS Duo/Pro Duo Card Slot
- 4GB Built-in Memory • Super SteadyShot
- Dim. 2.3 x 3.8 x 0.7" • Weight 4.8 oz

Gold, Grey, Pink, Red or Silver #SODSCT700*

SONY CyberShot DSC-H50
- *NightShot Infrared System*
- 9.1 MegaPixels • 3" Tilt-up LCD Monitor
- 15x Optical Zoom • 2x Digital Zoom
- 5.2-78mm f/2.7-4.5 (35 Equiv. 31-465mm) Carl Zeiss Lens • HDTV Compatibility
- MS Duo Card Slot • 15MB Built-in Memory
- Dimensions 3.2 x 4.6 x 3.4"
- Weight 14.6 oz #SODSCH50*

Memory Cards

CF Compact Flash

	Delkin		Kingston			Lexar			Sandisk			Sony	
	Std	Pro	Std	Ultimate 133x	Ultimate 266x	Platinum II	133x	300x	Ultra II	Extreme III	Extreme IV	133x	300x
1GB	9.50	22.50	9.95	—	—	—	—	—	—	—	—	—	—
2GB	11.95	34.95	12.50	—	23.50	14.95	32.95	38.95	14.95	22.95	—	34.95	—
4GB	16.50	49.95	18.95	19.50	37.50	27.95	44.95	67.50	29.95	37.95	69.95	54.50	68.50
8GB	—	99.95	—	28.95	77.50	41.95	87.95	132.50	46.95	59.95	126.95	—	199.95
16GB	—	176.50	—	64.95	119.95	—	—	—	—	104.95	—	—	—

MSDUO Memory Stick Pro Duo

	Lexar	Sandisk				Sony	
	40x	Standard	Ultra II	Ultra II Mobile	Gaming	Standard	Mark II
1GB	13.50	11.95	—	—	21.95	19.50	19.95
2GB	19.50	19.95	24.50	—	—	—	29.95
2GB 2 Pack	—	32.50	—	—	—	—	—
4GB	27.50	29.95	36.50	129.95	32.50	—	34.95
8GB	49.95	49.95	59.95	—	—	—	56.95
16GB	—	—	—	—	—	—	116.50

SD Secure Digital

	Delkin				Kingston	Lexar			Sandisk				Panasonic		
	Standard	Pro	Micro	Mini	Standard	Standard	Platinum II 60x	133x	Standard	Ultra II	Extreme III	Micro	Micro Ultra	5MBs Class 2	5MBs Class 4	20MBs Class 6
1GB	5.95	9.95	5.95	—	—	8.95	9.95	—	—	—	—	13.95	14.95	7.50	—	—
2GB	6.95	9.95	9.50	16.95	6.50	11.50	14.95	23.50	8.95	14.95	27.95	18.95	—	—	8.50	14.50
4GB	—	—	—	22.95	—	—	—	—	—	—	—	—	—	—	—	—
8GB	—	—	—	47.95	—	—	—	—	—	—	—	—	—	—	—	—

XD xD Memory

Type M	1GB	2GB
Fuji	22.95	29.95
Olympus	M+ 22.95	M+ 26.95
Sandisk	18.95	24.95

SD HC Secure Digital High Capacity

	Delkin Pro	Kingston Standard			Lexar			Panasonic			Sandisk			
	Class 6	Class 2	Class 4	Class 6	Standard Class 2	Platinum II 60x Class 6	133x Class 6	6 MBs Class 6	10 MBs Class 4	20 MBs Class 6	Standard Class 2	Ultra II Class 4	Ultra II Class 6	Extreme III 20MBs Class 6	Micro Class 2
4 GB	14.95	12.95	9.95	12.50	18.95	23.50	34.95	—	14.50	24.50	17.95	—	22.95 *	34.95	26.95
8GB	26.50	19.95	19.95	23.50	—	—	67.50	47.95	—	—	36.50	34.95 *	—	57.95 *	—
16 GB	47.50	—	42.95	—	—	—	—	—	—	89.50	—	64.95 *	* with Reader		—
32 GB	138.50	—	—	—	—	—	—	—	—	298.95	—	146.95 *	—	—	—

B&H PHOTO - VIDEO - PRO AUDIO

The Professional's Source

B&H Online

bhphotovideo.com

- Support, before and after sale
- Online live support
- Massive online presence
- Huge inventory available for worldwide shipping
- Educate yourself in our product resource center

One hour free parking at 349 west 34th st.

For a free catalog, call 800-947-6933, 212-444-6633, write or go online.

Seven day customer satisfaction guarantee!

Corporate accounts welcome

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source

B&H Phones
800-947-9980
212-444-6666
Fax:
212-239-7770
To Inquire About Your Order Call:
800-221-5743
212-239-7765
or Fax:
866-521-7375
212-502-9426

B&H Store
420 Ninth Ave.
Corner of 34th Street
New York, N.Y.
10001

Store & Mail Order Hours:
Sunday 10-5
Mon.-Thurs. 9-7
Friday 9-1
Saturday Closed

Most orders shipped within 24 hours

Overnight service available

All items are complete with all accessories as supplied by manufacturer.

Used equipment bought, sold and traded

Equipment leasing available

Quick Dial 64

10 MegaPixels

XS Kit with 18-55mm IS
Black ..... #CAEDRXSKB
Silver ..... #CAEDRXSKS

Canon Digital Rebel XS
"D-SLR" Digital SLR Camera
- 10 MegaPixels CMOS Sensor
- 2.5" LCD Monitor • SLR viewfinder
- Live View Function • USB 2.0
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto Lighting Optimizer
- 3.0 fps Continuous Shooting
- High Sensitivity (ISO 100-1600)
- Picture Style Settings
- Integrated Cleaning System
- Uses LP-E5 Battery
- Dimensions 3.8 x 5.0 x 2.4"
- Weight 16.2 oz Body Only

15 MegaPixels

EOS-50D Body Only ..... #CAE50D
Kit with 28-135mm IS USM ..... #CAE50D28135

Canon EOS-50D
"D-SLR" Digital SLR Camera
- *RAW and sRAW Image Capture*
- 15.1 MegaPixels • SLR viewfinder
- 3.0" Clear View VGA LCD
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • "Picture Style" Settings
- HDMI output that enables the display of your photographs on any HDTV with HDMI ports • Live View Function
- Single, Continuous, or Manual Focus
- Incredibly High ISO Sensitivity
- Versatile Exposure Metering System
- USB 2.0 • Uses BP-511A Battery
- Dimensions 4.2 x 5.7 x 2.9"
- Weight 25.7 oz Body Only

12 MegaPixels

Digital Rebel XSi (Black or Silver)
Body Only ..... #CAEDRXSI*
Kit with 18-55mm IS .. #CAEDRXSIKB*

Canon Digital Rebel XSi
"D-SLR" Digital SLR Camera
- 12.2 MegaPixels CMOS Sensor
- 3.0" LCD Monitor • SLR viewfinder
- Live View Function • USB 2.0
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus
- 3.5 fps Continuous Shooting
- High Sensitivity (ISO 100-1600)
- Picture Style Settings
- Integrated Cleaning System
- Uses LP-E5 Battery
- Dimensions 3.8 x 5.1 x 2.4"
- Weight 16.8 oz Body Only

21 MegaPixels

EOS-5D Mark II Body Only ... #CAE5D2
Kit w/24-105mm IS ... #CAE5D224105

Canon EOS-5D Mark II
"D-SLR" Digital SLR Camera
- 21.1 Megapixel Full-Frame Sensor
- 3.0" High Resolution LCD Display
- SLR viewfinder • Uses Canon EF Lenses • CF, MD Card Slot
- Live View Mode • Record HD Video
- 1080p Movie Mode • Self Cleaning Sensor • 3.9 fps Burst Mode
- Dust & Weather-Resistant • USB 2.0
- 9-point AF Sensor Array
- Broad ISO Range (50-25600)
- Uses Lp-E6 Battery
- Dimensions 4.5 x 6.0 x 3.0"
- Weight 31.7 oz. body only

10 MegaPixels

EOS-40D Body Only ..... #CAE40D
Kit with 28-135mm IS USM ..... #CAE40D28135

Canon EOS-40D
"D-SLR" Digital SLR Camera
- *RAW and sRAW Image Capture*
- 10.2 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • "Picture Style" Settings
- Versatile Exposure Metering System
- Single, Continuous, or Manual Focus
- EOS Integrated Cleaning System
- ISO 100-3200 • Burst rate: 6.5 fps
- USB 2.0 • Uses BP-511A Battery
- Dimensions 5.7 x 4.2 x 2.9"
- Weight 26.1 oz Body Only

21 MegaPixels

EOS-1Ds Mark III
Body Only ..... #CAE1DS3

Canon EOS-1Ds Mark III
"D-SLR" Digital SLR Camera
- *Full-Frame CMOS Sensor*
- *Weather Resistant Body*
- *Self-Cleaning Sensor*
- 21.1 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses • 5 fps Burst
- SD/SDHC & CF card slots • USB 2.0
- UDMA-compliant CompactFlash
- Fast AF system • Picture Style Settings
- Powerful Bundled Software
- ISO 100-1600 • Uses LP-E4 Battery
- Dimensions 6.3 x 6.1 3.1"
- Weight 42.5 oz. Body Only

Quick Dial 64

SLR Lenses & Flashes

Canon 580 EX II Shoe Mount Flash

Instant Rebate $50 Rebate

- Guide No. 190'
- Dust- and water-resistance
- Metal Hot Shoe
- Superior build quality, including a metal foot for higher rigidity
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens

Instant Rebate $50 Rebate

Exclusively designed for Digital SLRs
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 72mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens

Instant Rebate $70 Rebate

Exclusively designed for Digital SLRs
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-70/2.8 EF "L" USM Lens

Instant Rebate $80 Rebate

- sealed and gasketed against dust & moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/Stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

* Price After Rebate

Canon
Canon EOS Flash System (USA)

Expires 1-17-09

220EX	125.95
430EX II ..... $30 Rebate	580EX II ..... $50 Rebate
MR-14EX Ringlight	470.00
MT-24EX Twin Flash	685.00

Canon EF-S Lenses For Digital Only	IMP	USA
Compatible with the 20D, 30D, 40D, 50D & Digital Rebel only		
60/2.8 USM Macro (52ø)	384.95	370.00*
10-22/3.5-4.5 USM (77ø)	689.95	660.00*
17-55/2.8 **IS** USM (67ø)	999.95	960.00*
17-85/4-5.6 **IS** USM (67ø)	499.95	515.00
18-55/3.5-5.6 **IS** USM (58ø)	—	170.00
18-200/3.5-5.6 **IS** (72ø)	—	$50 Rebate
55-250/4.0-5.6 **IS** USM (58ø)	CALL	CALL

Canon EF Lenses	IMP	USA
15/2.8	599.95	610.00
20/2.8 USM (72ø)	429.95	445.00
24/2.8 (58ø)	294.95	305.00
28/2.8 (52ø)	174.95	180.00
28/1.8 USM (58ø)	404.95	420.00
35/2 (52ø)	229.95	240.00
50/1.8 (52ø)	84.95	89.95
50/1.4 USM (58ø)	314.95	325.00
50/2.5 Macro (52ø)	239.95	250.00
MP-E 65/2.8 1x-5x Macro (58ø)	839.95	865.00
85/1.8 USM (58ø)	344.95	355.00
100/2.8 USM Macro (58ø)	469.95	455.00*
100/2 USM (58ø)	394.95	410.00
135/2.8 Soft Focus (52ø)	284.95	295.00
400/4.0 **DO IS** (52ø rear)	5,349.95	5,500.00
24-85/3.5-4.5 USM (67ø)	309.95	322.00
28-90/4.0-5.6 III (58ø)	89.95	99.95
28-105/3.5-4.5 II USM (58ø)	219.95	229.95
28-135/3.5-5.6 **IS** USM (72ø)	399.95	409.95
28-200/3.5-5.6 USM (72ø)	359.95	375.00
70-300/4.5-5.6 **DO IS** USM (58ø)	1,159.95	1,190.00
70-300/4-5.6 **IS** USM (58ø)	529.95	499.00*
75-300/4.0-5.6 III (58ø)	154.95	159.95
75-300/4.0-5.6 III USM (58ø)	189.95	200.00
100-300 4.5-5.6 USM (58ø)	279.95	295.00

Canon TS-E MF Lenses	IMP	USA
24/3.5 **"L"**	1,129.95	1,150.00
45/2.8	1,129.95	1,150.00
90/2.8	1,129.95	1,150.00

Canon EF "L" Lenses	IMP	USA
14/2.8 USM II	2,029.95	2,049.00
24/1.4 (77ø)	1,149.95	1,170.00
35/1.4 USM (72ø)	1,159.95	1,180.00
50/1.2 USM (72ø)	1,379.95	1,400.00
85/1.2 USM II (72ø)	1,829.95	1,870.00
135/2.0 USM II (72ø)	909.95	935.00
180/3.5 USM Macro (72ø)	1,269.95	1,300.00
200/2.8 USM (72ø)	669.95	695.00
300/4.0 **IS** USM (77ø)	1,189.95	1,125.00*
300/2.8 **IS** USM (52ø rear)	3,999.95	4,100.00
400/2.8 **IS** (52ø rear)	6,659.95	6,800.00
400/5.6 USM (77ø)	1,099.95	1,140.00
500/4 **IS** USM (52ø rear)	5,639.95	5,800.00
600/4.0 **IS** (52ø rear)	7,399.95	7,600.00
16-35/2.8 USM II (82ø)	1,424.95	1,350.00*
17-40/4.0 USM (77ø)	669.95	650.00*
24-70/2.8 USM (77ø)	1,159.95	1,110.00*
24-105/4 **IS** USM (77ø)	1,039.95	1,059.00
28-300/3.5-5.6 **IS** USM (77ø)	2,199.95	2,300.00
70-200/4.0 USM (67ø)	579.95	600.00
70-200/4.0 **IS** USM (77ø)	1,069.95	1,025.00*
70-200/2.8 USM (77ø)	1,169.95	1,110.00*
70-200/2.8 **IS** USM (77ø)	1,649.95	1,574.00*
100-400/4.5-5.6 **IS** USM (77ø)	1,419.95	1,360.00*
1.4x II Teleconverter	279.95	265.00*
2x II Teleconverter	279.95	265.00*

NEW CANON REBATES!

AF Flashes	USA Price	Less Rebate	Final Cost
430 EX	Call	$30	Call
430 EX II	Call	$30	Call
580 EX II	Call	$50	Call
Digital EF-S Lenses			
60/2.8 USM Macro	400.00	$30	$370.00
10-22/3.5-4.5 USM	710.00	$50	$660.00
17-55/2.8 **IS** USM	1,030.00	$70	$960.00
18-200/3.5-5.6 **IS**	Call	$50	Call
AF Lenses			
100/2.8 USM Macro	490.00	$35	$455.00
70-300/4-5.6 **IS** USM	549.00	$50	$499.00
AF "L" Lenses			
300/4.0 **IS** USM	1,210.00	$85	$1,125.00
16-35/2.8 USM II	1,450.00	$100	$1,350.00
17-40/4.0 USM	700.00	$50	$650.00
24-70/2.8 USM	1,190.00	$80	$1,110.00
70-200/4.0 **IS** USM	1,100.00	$75	$1,025.00
70-200/2.8 USM	1,190.00	$80	$1,110.00
70-200/2.8 **IS** USM	1,699.00	$125	$1,574.00
100-400mm **IS** USM	1,460.00	$100	$1,360.00
1.4x II Teleconverter	290.00	$25	$265.00
2x II Teleconverter	290.00	$25	$265.00

USA = Imported & Warrantied by Canon USA
IMP = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

Nikon D40

"D-SLR" Digital SLR Camera

- ***Compact and Lightweight***
- 6.1 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- SD/SDHC (High Capacity) Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Auto or Manual Focus • USB 2.0
- Program, Digital Vari-Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- ISO 200-1600 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5 x 2.5"
- Weight 17 oz Body Only

D40 Kit with 18-55mm DX.....**#NID401855**

Nikon D60

"D-SLR" Digital SLR Camera

- 10.2 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- Accepts Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- Built-In Speedlight
- Integrated Dust Reduction System
- 8 Digital Vari-Program Modes
- Stop-Motion Video • 3 fps Burst
- In-Camera Image Editing & RAW Processing • ISO 100-1600
- USB 2.0 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5.0 x 2.5"
- Weight 17 oz Body Only

D60 Kits
with 18-55mm **VR**.....**#NID601855**
with 18-55mm & 55-200mm **VR**.....**#NID601855200**

Nikon D80

"D-SLR" Digital SLR Camera

- 10.2 MegaPixels • Hot Shoe
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 5 fps Burst
- Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • USB 2.0
- Optional Wireless Transmitter
- ISO 100-1600 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.1 x 5.2 x 3"
- Weight 20.6 oz. body only

D80 Kit
with 18-135mm DX...**#NID8018135**

Nikon D300

"D-SLR" Digital SLR Camera

Self-Cleaning Sensor

- 12.3 MegaPixels • 3" LCD Monitor
- Live View • HDMI video out
- Accepts Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • 6 fps Burst
- Auto or Manual Focus • USB 2.0
- Live View Shooting • 51-Point AF
- 14-Bit A/D Conversion
- Shutter Rated to 150,000 Cycles
- 200-3200 ISO (100-6400 with Boost)
- Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.5 x 5.8 x 2.9"
- Weight 29.2 oz. body only

D300 Body Only.....**#NID300**
Kit with
16-85mm DX **VR**...**#NID300168535**
18-200mm DX **VR**...**#NID30018200**

Nikon D90

"D-SLR" Digital SLR Camera

- ***D-Movie mode – record 720p HD movie clips*** • Self Cleaning Sensor
- 12.3 MegaPixels • GPS geo-tagging
- 3.0" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 4.5 fps Burst
- In-Camera Image Editing
- Scene Recognition System
- Active D-Lighting • USB 2.0
- ISO 100-3200 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 5.2 x 4.1 x 3"
- Weight 22 oz. body only

D90 Body Only.....**#NID90**
Kit with 18-105mm **VR** Lens.....**#NID9018105**

Nikon D700

"D-SLR" Digital SLR Camera

- Self Cleaning Sensor
- 12.1 MegaPixels • Live View
- 3" VGA LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses
- FX-format CMOS (full frame)
- CompactFlash Card Slot
- Dust and Water Resistant
- Picture Control Settings • 5 fps Burst
- 51-point AF System • HDMI Video Out
- Active D-Lighting Mode • USB 2.0
- ISO 6400 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.8 x 5.8 x 3.0"
- Weight 33.6 oz. body only

D700 Body Only.....**#NID700**
Kit with 24-120mm **VR** Lens.....**#NID70024120**

SLR Lenses & Flashes

Quick Dial 64

Nikon 12-24mm f/4 DX ED-IF G AF-S Super Wide Zoom AF Lens

- ***Exclusively designed for use with Digital SLRs***
- Silent Wave Motor
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- 35mm equiv. 18-36mm
- Minimum focus 11.8"
- 77mm filter diameter
- Weight 17.6 oz

Nikon 24-70mm f/2.8 G AF-S ED-IF Wide Zoom AF Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) & DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

Nikon 18-200mm f/3.5-5.6 DX G AF-S ED-IF Digital Lens

- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 24mm f/3.5 D ED PC-E Ultra-Wide Lens with

- Compatible with digital and 35mm SLR cameras
- Ideal for architectural and nature photography
- "Perspective Control" tilt and shift functions
- Minimum focus 0.7'
- 77mm filter diameter
- Weight 25.6 oz

Nikon

Nikon AF Flashes	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-800	CALL	CALL
SB-900	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL

Nikon DX ED-IF Lenses for Digital Only

10.5/2.8 Fish-Eye	CALL
12-24/4 G AF-S (77ø)	CALL
16-85/3.5-5.6 G AF-S **VR** (67ø)	CALL
17-55/2.8 G AF-S (77ø)	CALL
18-55/3.5-5.6 G AF-S (52ø)	CALL
18-55/3.5-5.6 G AF-S **VR** (52ø)	CALL
18-70/3.5-4.5 G AF-S (67ø)	CALL
18-135/3.5-5.6 G AF-S (67ø)	CALL
18-200/3.5-5.6 G AF-S (72ø)	CALL
55-200/4-5.6 G AF-S (67ø)	CALL
55-200/4-5.6 G AF-S **VR** (67ø)	CALL

Nikon D-Type AF Lenses	IMP	USA
14/2.8 D ED	1,339.95	1,419.95
16/2.8 D (39ø) with Hood	699.95	769.95
20/2.8 D (62ø)	469.95	489.95
24/2.8 D (52ø)	299.95	309.95
24/3.5 D ED **PC-E** (77ø)	CALL	CALL
28/2.8 D (52ø)	224.95	234.95
35/2.0 D (52ø)	299.95	319.95
45/2.8 D ED **PC-E** Micro (77ø)	CALL	CALL
50/1.8 D (52ø)	104.95	109.95
50/1.4 D (52ø)	CALL	CALL
60/2.8 D Micro (62ø) (1:1)	CALL	CALL
60/2.8 G AF-S ED Micro (62ø)	459.95	469.95

Nikon D-Type AF Lenses	IMP	USA
85/1.8 D (62ø) with Hood	379.95	399.95
85/1.4 D IF (77ø)	939.95	1,024.95
85/2.8 **PC-E** Micro (77ø)	CALL	CALL
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	739.95	749.95
105/2.0 DC D with Hood (72ø)	839.95	924.95
135/2.0 DC D (72ø)	969.95	1,069.95
180/2.8 D ED-IF (72ø)	699.95	749.95
200/2 G AF-S ED-IF **VR** (52ø)	3,949.95	3,999.95
200/4 D ED-IF Micro w/Case (62ø)	1,249.95	1,349.95
300/4.0 D AF-S ED-IF (77ø)	1,024.95	1,124.95
300/2.8 G AF-S **VR** (52ø-R)	CALL	4,499.00
400/2.8 G AF-S **VR** ED (52ø)	CALL	CALL
500/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
600/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	1,519.95	1,539.95
17-35/2.8 (77ø)	1,369.95	1,499.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	CALL
24-85/2.8-4.0 D (72ø)	499.95	564.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	489.95	509.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	1,599.95	1,629.95
70-300/4.0-5.6 G (62ø)	124.95	139.95
70-300/4.5-5.6 G-AFS **VR** (67ø)	459.95	469.95
80-200/2.8 D with Collar (77ø)	899.95	924.95
80-400/4.5-5.6 D **VR** (77ø)	CALL	1,419.95
200-400/4 G AF-S ED-IF **VR** (52ø)	CALL	5,199.95
TC-14E II (1.4x) Teleconverter	359.95	409.95
TC-17E II (1.7x) Teleconverter	359.95	419.95
TC-20E II (2x) Teleconverter	359.95	429.95

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon SB-600 Speedlight i-TTL Shoe Mount Flash

- Guide No. 98'
- Recycling Time 3.5 Seconds
- Bounce & Swivel Head
- Zoom Head (24-85mm)
- Multiple Flash Exposure Modes
- Safety lock on flash shoe
- Weight 10.6 oz

Nikon SB-900 Speedlight i-TTL Shoe Mount Flash

- Guide No. 131'
- Recycling Time 4.5 Seconds
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source

B&H Online
bhphotovideo.com

- Support, before and after sale
- Online live support
- Massive online presence
- Huge inventory available for worldwide shipping
- Educate yourself in our product resource center

One hour free parking at 349 west 34th st.

For a free catalog, call 800-947-6933, 212-444-6633, write or go online.

Seven day customer satisfaction guarantee!

Corporate accounts welcome

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source

B&H Phones
800-947-9980
212-444-6666
Fax:
212-239-7770
To Inquire About Your Order Call:
800-221-5743
212-239-7765
or Fax:
866-521-7375
212-502-9426

B&H Store
420 Ninth Ave.
Corner of 34th Street
New York, N.Y.
10001

Store & Mail Order Hours:
Sunday 10-5
Mon.-Thurs. 9-7
Friday 9-1
Saturday Closed

Most orders shipped within 24 hours

Overnight service available

All items are complete with all accessories as supplied by manufacturer.

Used equipment bought, sold and traded

Equipment leasing available

Quick Dial 64

OLYMPUS Evolt E-520

"D-SLR" Digital SLR Camera

- ***In-Body Image Stabilization***
- ***Supersonic Wave Filter Anti-dust System*** • Capture in JPEG or RAW
- 10 MegaPixels • SLR viewfinder
- 2.5" Live View LCD monitor
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF & XD Dual Card Slots
- Select ISO 100-1600
- 20 Easy-to-use Scene-select Modes
- 3.5 fps Burst • Face Detection
- Shadow Adjustment
- USB 2.0 • Uses BLM-1 Battery
- Dimensions 3.6 x 5.4 x 2.7"
- Weight 16.5 oz Body Only

E-520 Body Only ..... #OLEE520
E-520 Kit with 14-42mm Zuiko Lens ..... #OLEE5201442

PENTAX K200D Super

"D-SLR" Digital SLR Camera

- ***Sensor-Shift Shake Reduction***
- ***Weather and Dust Resistant***
- 10.2 Megapixels
- 2.7" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Dust Removal System
- Effective Noise Reduction
- PictBridge Compatible
- Auto Picture Mode • USB 2.0
- ISO 100-1600 • 2.8 fps Burst
- Powered by AA-size Batteries
- Dimensions 3.7 x 5.2 x 2.9"
- Weight 22.2 oz. body only

K20D Super Body Only ..... #PEK200D
Kit w/18-55mm Lens #PEK200D1855

OLYMPUS E3

"D-SLR" Digital SLR Camera

- ***Supersonic Wave Filter***
- 10.1 MegaPixels • TruePic III Digital Image Processing System • Rugged Weatherproof Magnesium-alloy Construction • CF & XD Card Slots
- 2.5" Dual-axis, Free-angle LCD
- SLR viewfinder • Live View Function
- ***4/3 Full Frame Zuiko Specific Lenses***
- In Camera Blur Reduction
- Auto or Manual Focus • USB 2.0
- 5 fps Burst • Select ISO 100-3200
- Uses BLM-1 Lithium-ion Battery
- Dimensions 5.6 x 4.6 x 2.9"
- Weight 28.7 oz. Body Only

E3 Body Only ..... #OLE3

SONY Alpha A700

"D-SLR" Digital SLR Camera

- ***Super SteadyShot image stabilization and dust reduction***
- 12.2 MegaPixels • 5 fps Burst
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Bracketing
- CF & MS Card Slots • USB 2.0
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 (up to 6400 w/ Boost)
- Uses NP-FM500H Lithium-ion Battery
- 5.6 x 4.3 x 3.3" • Wt 24 oz. Body Only

A700 Body Only ..... #SODSLRA700
Kit with 18-70mm ..... #SODSLRA700K
Kit with 16-105mm ..... #SODSLRA700P

Panasonic Lumix DMC-G1

"D-SLR" Digital SLR Camera Micro *Four-Thirds System (17.3 x 13mm) CCD*

- 12.1 MegaPixels • Electronic viewfinder
- 3" free-angle LCD Monitor
- Full-time Live View with Contrast AF
- Uses ***4/3 Full Frame Leica-Panasonic-Olympus Lenses*** (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Self Cleaning Sensor • High Sensitivity (ISO 3200) • Intelligent Auto Mode
- Creative Color Modes • HDTV Output
- USB 2.0 • Li-ion Battery Pack
- 3.3 x 4.9 x 1.8" • Wt. 13.6 oz. body only

Black with 14-45mm ..... #PADMCG1KB
Blue with 14-45mm ..... #PADMCG1KBL
Red with 14-45mm ..... #PADMCG1KR

SONY Alpha A900

"D-SLR" Digital SLR Camera

- ***Dual BIONZ processing engines***
- ***In-Camera Image Stabilization***
- 24.6 MegaPixels 35mm full-frame sensor
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor) • 5.0 fps Burst
- CF & MS Card Slots • USB 2.0
- 13 Creative shooting styles
- 3 programmable memories
- HDMI output & Photo TV HD mode
- ISO 100-6400 • Dust & Weather-Resistant
- Uses NP-FM500H Lithium-ion Battery
- 6.1 x 4.6 x 3.2" • Wt 31.7 lbs Body Only

A900 Body Only ..... #SODSLRA900

Quick Dial 61

Digital Picture Frames

Smartparts
15" Walnut Digital Frame
- 1024 x 768 Screen Resolution
- 256MB built-in memory
- Accepts all popular memory cards
- Multimedia Presentation

#SMDPF15WW

Kodak
EasyShare 8" Digital Frame
- PictBridge Enhanced Multimedia Display
- 800 x 480 Screen Resolution
- 128MB built-in memory
- CF I/II, SD/MMC, MS, xD Card Slots

#KOFD8

Aluratek
11" Wood Digital Frame
- 1024 x 768 Screen Resolution
- 1GB Included SD Memory
- Accepts all popular memory cards
- Mosaic view option
- Includes wireless remote

#ALDPF11

SONY
DPF-V900 9" Digital Frame
- Automatic rotation of images
- 800 x 480 Screen Resolution
- 512MB built-in memory
- Accepts all popular memory cards

#SOF9

Quick Dial 64

SLR Lenses & Flashes

OLYMPUS

Flash System

FL-20 Flash	114.95
FL-36R Flash	229.95
FL-50R Flash	429.95
RF-11 Ring Flash	229.95
SRF-11 Ring Flash Set	479.95
TF-22 Twin Flash	449.95
STF-22 Twin Flash Set	629.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye ED	659.95
35/3.5 Macro ED (52ø)	189.95
50/2.0 Macro ED (77ø)	406.95
150/2.0 ED (82ø)	2099.95
300/2.8 ED	5894.95
7-14/4.0 ED (72ø)	1511.95
11-22/2.8-3.5 ED (72ø)	649.95
12-60/2.8-4 ED SWD (72ø)	799.95
14-42/3.5-5.6 ED (58ø)	239.95
14-54/2.8-3.5 (67ø)	399.95
18-180/3.5-6.3 ED (62ø)	399.95
35-100/2.0 ED (77ø)	2099.95
40-150/4-5.6 ED (58ø)	279.95
90-250/2.8 ED (105ø)	5189.95
EC-14 1.4x Teleconverter	384.95
EC-20 2x Teleconverter	479.95
MF-1 OM Lens Adapter	99.95

PENTAX

AF Flash System

AF-360FGZ	219.95
AF-540FGZ	339.95

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	599.95
21/3.2 AL Limited *"Pancake"* (49ø)	424.95
35/2.8 Macro Limited (49ø)	489.95
40/2.8 Limited *"Pancake"* (49ø)	269.95
70/2.4 Limited *"Pancake"* (49ø)	479.95
200/2.8 ED IF	949.95
300/4.0 ED IF SDM (77ø)	1169.95
10-17/3.5-4.5 ED IF (77ø)	429.95
12-24/4 ED AL IF (77ø)	699.95
16-45/4 ED AL (67ø)	399.95
16-50/2.8 ED AL IF SDM (77ø)	699.95
18-55/3.5-5.6 AL II (52ø)	149.95
18-250/3.5-6.3 ED IF AL (62ø)	449.95
50-135/2.8 ED IF SDM (67ø)	749.95
50-200/4-5.6 ED (52ø)	219.95
55-300/4-5.8 ED (58ø)	399.95

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	869.95
35/2.0 AL (49ø)4-5.6	299.95
43/1.9 Limited *"Pancake"* (49ø)	469.95
50/1.4 (49ø)	199.00
50/2.8 Macro (52ø) with Case	394.95
77/1.8 Limited (49ø)	679.00
100/2.8 D FA Macro (49ø)	524.95
28-80/3.5-5.6 J FA AL (58ø)	59.95

SONY

Compatible with Maxxum D-SLRs

Flash System

HVL-F36AM	199.99
HVL-F56AM	449.99

Digital Lenses

16/2.8 Fish-eye	799.99
20/2.8 (72ø)	559.99
28/2.8 (49ø)	249.99
35/1.4 (55ø)	1299.99
50/1.4 (55ø)	349.99
50/2.8 Macro (55ø)	449.99
85/1.4 *Carl Zeiss* (72ø)	1299.99
100/2.8 Macro (55ø)	639.99
135/1.8 *Carl Zeiss* (77ø)	1399.99
135/2.8 STF (72ø)	1199.99
300/2.8 G APO	5999.99
500/8 Reflex	699.99
11-18/4.5-5.6 DT (77ø)	649.99
16-80/3.5-4.5 DT *Carl Zeiss* (62ø)	699.99
18-70/3.5-5.6 DT (55ø)	199.99
18-200/3.5-6.3 DT (62ø)	499.99
24-105/3.5-4.5 D (62ø)	469.99
70-200/2.8 G APO (77ø)	1799.99
75-300/4.5-5.6 (55ø)	229.99
1.4x Teleconverter	449.99
2x Teleconverter	449.99

heliopan

Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier

Schott Glass in Brass Rings	55	58	62	67	72	77
Skylight (1B), UV	32.75	34.25	45.00	51.25	63.00	73.75
Skylight (1B), UV SH-PMC	59.75	65.00	78.25	85.50	108.50	120.50
Polarizer (Rotating)	57.25	64.50	71.00	84.50	95.00	99.50
Circular Polarizer	85.50	89.75	96.75	112.00	134.00	153.00
Circular Polarizer SH-PMC	128.00	135.00	146.75	167.25	185.50	212.75
Circular Polarizer Slim	85.50	89.75	96.75	112.00	134.00	153.00
#5 Lt Yel, #8 Yel, #25 Lt Red, #13 Green	32.75	34.25	45.00	51.25	63.00	73.75
#11 Yel/Grn, #15 Dark Yel, #22 Orange	32.75	34.25	45.00	51.25	63.00	73.75
81A, 81B, 81C	32.75	34.25	45.00	51.25	63.00	73.75
Digital Filter	138.00	141.50	145.00	168.75	200.00	236.00

B+W

B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	25.95	25.95	29.95	38.95	44.95	51.95
UV, KR1.5 Multi-Coated	39.95	39.95	46.95	54.95	68.50	93.95
UV, KR1.5 Slim W.A. Multi-Coated	74.95	84.95	97.95	103.95	119.95	112.95
Circular Polarizer	66.95	68.95	72.95	86.50	99.50	111.95
Circular Polarizer Multi-Coated	96.50	99.50	104.95	124.50	143.50	169.95
Circular Polarizer Slim W.A.	54.95	59.95	72.50	79.95	93.50	99.50
Kaesemann Circular Polarizer	102.95	104.95	117.50	139.95	157.95	189.95
81A, B, KR3, 6, 12, 15	22.95	24.95	29.95	36.95	46.95	52.95
KB1.5, 3, 6, 12, 15, 20	25.95	25.95	29.95	38.95	44.95	51.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	25.95	25.95	29.95	38.95	44.95	51.95
For Infrared Film 092, 093, 489	99.95	99.95	99.95	124.95	144.95	166.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND .3 (101), .6 (102)	25.95	25.95	29.95	38.95	44.95	51.95
ND .9 (103), 1.8 (106)	44.95	44.95	69.95	69.95	89.50	99.95
ND 3.0 (110), 4.0 (113), 6.0 (120)	44.95	44.95	69.95	69.95	89.50	99.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	25.95	25.95	29.95	38.95	44.95	51.95

cokin

B&H SPECIAL! Buy 3 or more Cokin Filters & Get 10% Off.

Cokin universal filter holder system allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital) There are 3 different Series in the COKIN System.

"A" Series— for lens diameters from 36mm to 62mm
"P" Series— for lens diameters from 48mm to 82mm
"Z-PRO" Series— for lens diameters from 49mm to 96mm

Series	"A"	"P"	Z-Pro
001 Yellow	16.49	22.54	43.99
002 Orange	16.49	22.54	43.99
003 Red	16.49	22.54	43.99
004 Green	16.49	22.54	43.99
005 Sepia	16.49	22.54	43.99
006 Yellow-Green	16.49	22.54	43.99
020 Blue 80A	17.04	23.64	43.99
021 Blue 80B	17.04	23.64	43.99
022 Blue 80C	17.04	23.64	43.99
023 Blue 82A	17.04	23.64	43.99
024 Blue 82B	17.04	23.64	43.99
026 Warm 81A	17.04	23.64	43.99
027 Warm 81B	17.04	23.64	43.99
028 Warm 81C	17.04	23.64	43.99
029 Orange 85A	17.04	23.64	43.99
030 Orange 85B	17.04	23.64	43.99
035 Warm 81D	17.04	23.64	43.99
036 FLW	17.04	23.64	43.99
045 Sepia Light	17.04	23.64	43.99
046 FLD	17.04	23.64	43.99
047 Gold	17.04	23.64	—
056 Star 8	24.19	31.34	—
057 Star 4	24.19	31.34	—
059 Softstar	24.19	31.34	—
060 CS Incolor 1	18.69	24.19	—
063 CS Grey 2	18.69	24.19	—
083/830 Diffuser 1	21.99	25.29	—

Series	"A"	"P"	Z-Pro
084/840 Diffuser 2	21.99	25.29	—
085/850 Diffuser 3	21.99	25.29	—
086 Pastel 1	21.99	25.29	54.99
087 Pastel 2	21.99	25.29	54.99
103 Close-up +3	21.99	25.29	—
120 Grad G1 Grey	24.19	31.89	—
121 Grad G2 Grey	24.19	31.89	—
122 Grad B1 Blue	24.19	31.89	65.99
123 Grad B2 Blue	24.19	31.89	65.99
124 T1 Tobacco	24.19	31.89	65.99
125 T2 Tobacco	24.19	31.89	65.99
126 M1 Mauve	24.19	31.89	—
127 M2 Mauve	24.19	31.89	—
150 Fog 1	24.19	32.44	—
151 Fog 2	24.19	32.49	—
152 Grey ND2x	17.59	21.49	44.99
153 Grey ND4x	17.59	23.64	49.49
154 Grey ND8x	17.59	21.49	49.49
160 Linear Pol	37.39	57.74	—
164 Circular Pol	51.69	104.49	—
173 VC Blue/Yellow	40.14	63.79	—
185 Radial Zoom	19.79	26.94	—
194 Gelatin Holder	14.29	15.39	—
197 Sunset 1	28.04	35.19	60.49
198 Sunset 2	28.04	35.19	60.49
220 Mirage	49.49	—	—
346 Double Exposure	16.49	15.39	—

Why Filters for Digital Cameras? With sophisticated image editing tools like PhotoShop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	58	62, 67	72	77	82
UV, Skylight (1B)	14.85	22.35	34.35	38.85	46.35
UV, Skylight (1B) HMC	22.35	32.85	40.35	49.35	62.85
UV, Skylight (1B) Pro 1 Super HMC	35.85	41.85	52.35	56.85	70.35
Polarizer (Rotating)	22.35	34.35	41.85	50.85	61.35
Circular Polarizer	40.35	58.35	70.35	82.35	109.35
Circular Polarizer HMC	76.35	92.85	130.35	169.35	262.35
Circular Polarizer Ultra Thin Super HMC	83.85	101.85	149.85	187.35	281.85
"Moose" Warm Circular Polarizer	59.85	86.85	107.85	128.85	166.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	20.85	32.85	40.35	49.35	61.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	26.85	38.85	46.35	56.85	65.85
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	20.85	32.85	40.35	49.35	61.35
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C HMC	26.85	38.85	46.35	56.85	65.85
Close-Up Set	49.35	68.85	88.35	97.35	—
Close-Up Set HMC	70.35	92.85	—	—	—
Cross Screen	20.85	32.85	40.35	49.35	61.35
Diffuser	20.85	32.85	40.35	49.35	61.35
Fluorescent FLD, FLW	20.85	32.85	40.35	49.35	61.35
Fluorescent FL-D, FLW HMC	26.85	38.85	46.35	56.85	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Tobacco, Yellow)	23.85	—	—	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	49.35	62.85	70.35	83.35	—
Neutral Density 2x, 4x, 8x	20.85	32.85	40.35	49.35	61.35
Neutral Density 2x, 4x, 8x HMC	26.85	38.85	46.35	56.85	65.85
Soft A, B	34.35	49.35	56.85	59.85	—
Soft Spot Set	40.35	53.85	62.85	70.35	—
Star 6, Star 8	26.85	40.35	46.35	53.85	—

TIFFEN

B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not Valid on Kits)

	52, 55	58	62, 67	72, 77	82
Hot Mirror (for Digital Cameras)	68.95	81.95	132.95	186.95	292.95
UV Protector	10.95	12.39	15.95	31.95	48.95
UV Protector Thin Wide-Angle	—	18.95	23.95	48.95	—
Skylight (1A), UV Haze 1	10.95	13.39	16.95	30.95	45.95
Skylight (1A), UV Haze 1 Thin Wide-Angle	—	26.95	35.95	62.95	—
Warm UV, Haze 2A	24.95	26.95	37.95	66.95	92.95
Circular Polarizer (Rotating mount)	35.95	37.95	51.95	68.95	118.95
Circular Polarizer Thin Wide-Angle	—	68.95	93.95	125.95	—
Polarizer (Rotating mount)	17.89	21.19	CALL	40.95	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	14.95	15.95	29.95	40.95	54.95
#12 Yellow, #16 Orange, #21 Orange	24.95	26.95	37.95	66.95	92.95
#23A Lt Red, #29 Dark Red, #47 Blue, #58 Blue	24.95	26.95	37.95	66.95	92.95
Color Conversion 80A, 80B, 81A, 81B	14.95	15.95	29.95	40.95	54.95
Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	24.95	26.95	37.95	66.95	92.95
#812 Warming	14.95	21.95	29.95	40.95	54.95
#87 Infra-Red	117.95	128.95	141.95	169.95	176.95
Close-Up Lens Sets (+1, +2 & +4)	46.95	59.95	77.95	110.95	—
Graduated: Blue, Sunrise	41.95	47.95	57.95	75.95	—
Graduated ND 0.6	41.95	47.95	57.95	75.95	97.95
Enhancing	65.95	96.95	101.95	117.95	128.95
FL-D Fluorescent (for Daylight Film)	19.95	23.95	29.95	47.95	86.95
Neutral Density 0.3, 0.6, 0.9	14.95	15.95	22.95	40.95	54.95
Sepia 1, 2, 3	37.95	44.95	57.95	75.95	94.95
Soft FX 1, 2, 3	42.95	51.95	63.95	86.95	118.95
Star Effect 4 Pt. 2mm	27.95	30.95	48.95	82.95	—
Hollywood FX Black Diffusion FX 1/2, 1, 3, 5	52.95	57.95	71.95	94.95	124.95
Hollywood FX Black Pro Mist 1/2, 1, 2, 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX North Star	86.95	96.95	135.95	176.95	184.95
Hollywood FX Vector Star	72.95	81.95	112.95	146.95	—
Hollywood FX Pro Mist 1/2, 1, 2, 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX Ultra Contrast 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX Warm Polarizer (Rotating Mount)	37.95	45.95	56.95	74.95	99.95
Hollywood FX Warm Soft FX 1, 2, 3	42.95	51.95	63.95	86.95	118.95

10 Year Warranty Made in U.S.A.

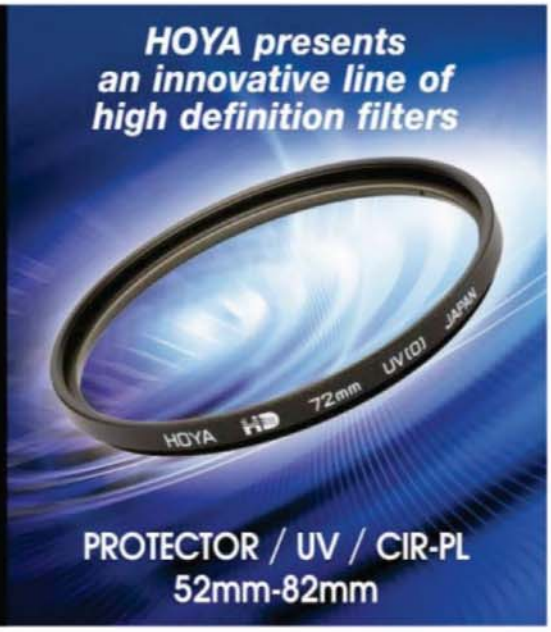
HOYA

ALL NEW HD FILTER SERIES

HARDENED GLASS
Hardened optical glass that has 4 times the breaking strength in ANSI standardized testing (ANSI Z80.3 : 2001)

HIGH TRANSPARENCY POLARIZING FILM
The polarizing film is the same as that used in the latest high definition LCD TV screens. It has 25% higher light transmission than standard polarizing film used in current photographic filters.

WATERPROOF / SCRATCH & STAIN RESISTANT MULTI-COATING
HOYA multi-coatings greatly reduce reflections off the glass surface allowing you to capture more light in your photos. These coatings are also water-proof to repel water spots and hardened to be scratch and stain resistant.



B&H PHOTO - VIDEO - PRO AUDIO

The Professional's Source

B&H Online

bhphotovideo.com

- Support, before and after sale
- Online live support
- Massive online presence
- Huge inventory available for worldwide shipping
- Educate yourself in our product resource center

One hour free parking at 349 west 34th st.

For a free catalog, call 800-947-6933, 212-444-6633, write or go online.

Seven day customer satisfaction guarantee!

Corporate accounts welcome

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source

B&H Phones
800-947-9980
212-444-6666
Fax:
212-239-7770
To Inquire About Your Order Call:
800-221-5743
212-239-7765
or Fax:
866-521-7375
212-502-9426

B&H Store
420 Ninth Ave.
Corner of 34th Street
New York, N.Y.
10001

Store & Mail Order Hours:
Sunday 10-5
Mon.-Thurs. 9-7
Friday 9-1
Saturday Closed

Most orders shipped within 24 hours
Overnight service available
All items are complete with all accessories as supplied by manufacturer.
Used equipment bought, sold and traded
Equipment leasing available

Meters

SEKONIC
L358 Flash Master Meter

- Digital Incident, Reflected and Flash Light Meter
- Weatherproof
- Built-in adjustable incident dome
- Rotating 270° Receptor Head
- Weight 5.4 oz

Kenko

KFM-1100 Autometer	229.95
KFM-2100 Flash Meter	479.95
KCM-3100 Color Meter	1399.95

POLARIS

Polaris Digital Exposure	179.95
Polaris Dual 5	299.95

GOSSEN

DigiSix Ultra Compact	174.95
DigiFlash/Ambient	244.95
DigiPro F	299.95
Luna Star F II	484.95
Color Pro 3F	1349.95

SEKONIC Distributed by Mamiya

L208 Twin Mate	99.95
L308S Flashmate (3-Year Warranty)	189.00
L398A Studio III (3-Year Warranty)	179.00
L358 Flash Master (3-Year Warranty)	259.00
L758R DR Digital Flashmaster	499.00
L758C Cine	669.00
C500 Prodigi Color	999.00
C500 Prodigi with Module	1099.00

SLR Lenses & Flashes

Vivitar
285HV Professional Flash

- Guide No. 120'
- Automatic exposure range to 70'
- Four auto f/stop settings
- Bounce Head
- Zoom Head (28-105mm)
- Weight 14.9 oz

QUANTUM
Q-Flash T5-DR Digital Flash

- Parabolic Reflector Flash
- Bounce & Swivel Head
- Wireless TTL, Sync and Shutter Control
- Program Mode
- Exposure Confirmation
- Up to 150 w/s, Full Power, Manual

Digi-Slave
L-Ring LED Ringlight

- Works with any digital or film camera
- Recommended for cameras with smaller lenses
- 16 high power white LEDs
- 52mm threads
- Variable power dial
- Powered by 9V battery

Vivitar
Shoe Mount Flashes

728 AF for Maxxum	29.95
730 AF for Maxxum	29.95
285 HV Manual	89.95
DF-283 f/Canon, Nikon, Sony	89.95
DF-383 f/Canon, Nikon, Sony	129.95

Accessories

VP-1 Vari Power Adapter f/283	19.95
SB-4 AC Adapter f/283, 285	19.95
F3 Flash Adapter	17.95

QUANTUM
Quantum Q-flash T5D-R Kits

with Turbo Battery	1081.95
with Turbo Compact Battery	1096.95
with Turbo 2x2 Battery	1242.95

Quantum Batteries

Battery 1 Compact	197.00
Battery 1	214.00
Battery 2	258.00
Turbo Battery	408.00
Turbo Compact with Charger	423.00

Digi-Slave for Digital Cameras
Shoe Mount Slave Flashes

Deluxe 3000 #DID3000	$129.95

Ringlight Flashes

Flex-Ring 6400 Macro LED + Twin Light #FLR6400	369.95
L-Ring LED #L520	$119.95
Mini L-Ring Ultra #U5200	$149.95
L-Ring Ultra II #LRU255	$249.95
with Diffuser #LRU255D	$249.95
L-Ring 3200 #LRU3200	$289.95
with Diffuser #LRU3200D	$289.95

STO-FEN
OMNI-BOUNCE

The Omni-Bounce creates a diffused bare bulb effect, giving even coverage across the entire frame, with lenses from 15mm to 200mm in the 35mm format **$16.95**

OM-422	Sunpak Shoe Mount Flash
OM-522	Sunpak Handle Flash
OM-B	Vivitar 283, 285, Canon 420, 430EZ
OM-CT45	Metz CT45, CL45
OM-CT60	Metz CT60, CL60
OM-MZ70	Metz 70MZ-4, 70MZ-5
OM-PZ4	Sunpak 4000, Metz 40AF-4N
OM-SB16	Nikon SB16
OM-SB5	Nikon SB-50, 80DX
OM-600	Nikon SB-600
OM-EX	Canon 420EX
OM-EW	Canon 430EX
OM-EY	Canon 580EX
OM-EZ	Canon 540EZ
OM-MZ6	Minolta 5600HS
OM-UNI	Universal

SIGMA
EF-530 DG ST Flash

- TTL auto flash exposure control
- Bounce & Swivel Head
- Guide Number 165

Available for Canon, Sony/Minolta, Nikon, Pentax & Sigma
#SIEF530ST* $169.00

EF-530 DG Super Flash

- Bounce & Swivel Head
- Modeling Light
- Strobe Effect Features enable reduced power settings

Available for Canon, Sony/Minolta, Nikon, Pentax & Sigma
#SIEF530* $239.00

EM-140 DG TTL Ringlight

- Wireless TTL flash control
- EM-140 DG Fully dedicated with Canon E-TTL II or Nikon i-TTL/D-TTL

Available for Canon, Nikon & Sigma
#SIEM140DG* $399.95

LENS COVERS
LensCoat

Moving a big white (or black) lens near skittish wildlife is like waving your arms – a sure way to flush your subject and ruin what could be a once-in-a-lifetime photo opportunity. LensCoat™ Lens Covers mask your large lens, giving you a better chance at getting the shot.

Manufactured from 100% closed-cell neoprene, offering protection from bumps, jars and nicks, with a camouflage-pattern fabric cover. Lens Covers also provide a thermal barrier, protecting your hands from cold lenses in lower temperatures. They are easy to install and remove, leaving no residue on the lens. And LensCoat™ lens covers are waterproof, providing protection in harsh conditions.

Available for a wide variety of lenses.

Colors: Black, White, Forest Green Camo, Realtree Max-4 HD, and Realtree Hardwoods Snow

SIGMA
70-200mm f/2.8 II EX APO Macro HSM AF DG Lens

- *Desirable for Digital SLR Cameras*
- Minimum focus 3.3'
- Magnification ratio of 1:3.5
- 34-12.3° angle of view
- 77mm filter diameter
- Tripod collar
- Weight 48 oz

SIGMA
18-200mm f/3.5-6.3 OS DC (Optical Stabilizer) Lens

- *Exclusively designed for use with digital SLR cameras*
- *Focus 1.5' to Infinity*
- Magnification ratio of 1:3.9
- 76.5°-8.1° angle of view
- 72mm filter diameter
- Weight 21.6 oz

SIGMA
18-50mm f/2.8 EX Macro DC Super Wide Angle Lens

- *Exclusively designed for use with digital SLR cameras*
- Minimum focus 7.9"
- Magnification ratio 1:3
- 69.3-7.1° angle of view
- Super Multi Layer (SML)
- 72mm filter diameter
- Weight 15.9 oz

SIGMA
Perfecting The Way Photographers Work
PRO LENSES, CAMERAS & FLASHES
All Sigma Cameras, Lenses & Flashes Are Made Exclusively In Japan.

DC Models – for Digital SLRs Only **DG Models** – Optimized for Digital SLRs

* HSM Model
** Rear Slip-in Gelatin Filter Slot

^ "D" Type	Canon EOS	Nikon AF	Sony/ Minolta	Olympus 4/3 Sys.	Pentax AF	Sigma AF
DC 4.5mm f/2.8 EX Circular Fisheye HSM **	899.00	899.00	—	—	—	899.00
DG 8/3.5 EX Circular Fish-Eye **	759.00	759.00^	759.00	—	759.00	759.00
DC 10mm f/2.8 EX Fisheye HSM **	649.00	649.00	—	—	—	649.00
DG 15/2.8 EX Diagonal Fish-Eye **	609.00	609.00^	609.00	—	609.00	609.00
DG 20/1.8 EX DF RF Aspherical (82ø)	459.00	459.00^	459.00^	—	459.00	459.00
DG 24/1.8 EX DF Aspherical Macro (77ø)	389.00	389.00^	389.00^	389.00	389.00	389.00
DG 28/1.8 EX DF Aspherical Macro (77ø)	299.00	299.00^	299.00^	—	299.00	299.00
DC 30mm f/1.4 EX HSM (62ø)	439.00	439.00^	439.00	439.00	439.00	439.00
DG 50mm f/1.4 EX (77ø)	499.00*	499.00*	499.00	499.00	499.00	499.00*
DG 50/2.8 EX Macro (55ø)	279.00	279.00^	279.00	—	279.00	279.00
DG 70/2.8 EX Macro (62ø)	479.00	479.00^	479.00	—	479.00	479.00
DG 105/2.8 EX Macro (58ø)	439.00	439.00^	439.00	439.00	439.00	439.00
DG 150/2.8 EX APO Macro HSM (72ø)	669.00	669.00^	—	669.00	—	669.00
DG 180/3.5 EX APO IF Macro HSM (72ø)	899.00	899.00^	899.00	—	899.00	899.00
DG 300/2.8 APO EX HSM	2,999.00	2,999.00^	2,999.00	—	2,999.00	2,999.00
DG 500/4.5 APO EX HSM	4,699.00	4,699.00^	4,699.00	—	4,699.00	4,699.00
DG 800/5.6 APO EX HSM	7,399.00	7,399.00^	7,399.00	—	7,399.00	7,399.00
DC 10-20/4-5.6 EX HSM (77ø)	479.00	479.00^	479.00	479.00	479.00	479.00
DG 12-24/4.5-5.6 EX **	779.00*	779.00^*	779.00^	—	779.00	779.00*
DC 17-70/2.8-4.5 Macro (72ø)	369.00	—	369.00	—	369.00	369.00
DC 17-70/2.8-4.5 HSM (72ø)	—	369.00	—	—	—	—
DC 18-50/3.5-5.6 (58ø)	139.00	—	139.00	139.00	139.00	139.00
DC 18-50/3.5-5.6 HSM (58ø)	—	139.00	—	—	—	—
DC 18-50/2.8 EX Macro (72ø)	419.00	419.00^	419.00	419.00	419.00	419.00
DC 18-50/2.8 EX Macro HSM (72ø)	—	419.00	—	—	—	—
DC 18-125/3.8-5.6 OS (Optical Stabilizer) (67ø)	339.00*	339.00*	339.00	—	339.00	339.00*
DC 18-200/3.5-6.3 OS (Optical Stabilizer) (72ø)	439.00	439.00	—	—	—	439.00
DC 18-200/3.5-6.3 IF Aspherical (62ø)	319.00	319.00^	319.00	—	319.00	319.00
DG 24-70/2.8 EX Aspherical (82ø)	499.00	499.00^	499.00^	—	499.00	499.00
DG 28-70/2.8-4.0 EX (58ø)	149.00	149.00^	149.00	—	149.00	149.00
DG 28-70/2.8 EX (67ø)	379.00	379.00^	379.00^	—	379.00	379.00
DG 28-300/3.5-6.3 Macro (62ø)	299.00	299.00^	299.00^	—	299.00	299.00
DC 50-150/2.8 EX HSM II (67ø)	749.00*	749.00^	749.00	—	749.00	749.00
DG 50-500/4-6.3 EX APO RF (86Cø)	1,159.00*	1,159.00^*	1,159.00	1,159.00	1,159.00	1,159.00*
DC 55-200/4-5.6 (55ø)	149.00	149.00^	149.00	149.00	149.00	149.00
DG 70-200/2.8 EX Macro II HSM (77ø)	799.00	799.00^	799.00	799.00	799.00	799.00
DG 70-300/4-5.6 DL Macro Super II (58ø)	149.00	149.00^	149.00	—	149.00	149.00
DG 70-300/4-5.6 APO Macro Super II (58ø)	209.00	209.00^	209.00	—	209.00	209.00
DG 100-300/4 EX IF APO (82ø)	1,199.00*	1,199.00^*	1,199.00	—	1,199.00	1,199.00*
DG 120-300/2.8 EX APO IF HSM (105ø)	2,999.00	2999.00^	—	—	—	2,999.00
DG 120-400/4.5-5.6 APO OS HSM (77ø Rear)	849.00	849.00	—	—	—	849.00
DG 150-500/5-6.3 APO OS HSM	979.00	979.00	—	—	—	979.00
DG 200-500/2.8/400-1000/5.6 APO EX (72ø Rear)	24,499.00	24,499.00	—	—	—	24,499.00
DG 300-800/5.6 APO EX HSM	7,999.00	7,999.00^	—	7,999.00	—	7,999.00
DG 1.4x EX APO Tele-Converter	219.00	219.00^	219.00	—	219.00	219.00
DG 2x EX APO Tele-Converter	239.00	239.00^	239.00	—	239.00	239.00

Metz 48 AF-1 TTL Shoe Mount Digital Flash

- Fully compatible with current and future digital cameras
- Guide No. 158 @ 105mm • Automatic & wireless TTL control
- Bounce & Swivel Head
- Zoom Head (24-105mm) flash senses focal length & adjusts

Metz 54 MZ-4 TTL Shoe Mount Flash

- Guide No. 177
- "Cobra Design" flash reduces redeye effect
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Wireless full TTL triggering
- Available for Olympus, Nikon, Minolta, Pentax
- Weight 16 oz

SUNPAK PF-30x AF TTL Shoe Mount Flash

- Guide No. 98.5
- AF Assist Light
- Bounce Head (up to 90° tilt)
- Fully compatible with Nikon i-TTL, Canon E-TTL
- Weight 7.7 oz

SUNPAK PZ-40x II AF TTL Shoe Mount Flash

- Guide No. 133
- AF Assist Light
- Automatic Shutdown Mode • Large Illuminated LCD panel
- Fully compatible with Nikon i-TTL, Canon E-TTL, Minolta ADI
- Weight 7.2 oz

LumiQuest

Pocket Bouncer	19.95
Ultrasoft Pocket Bouncer	27.95
Pro Max System	64.95
Pro Max Mini Softbox	25.95
Pro Max Softbox	39.95
Snoot	27.95
Soft Screen Diffuser	12.95

Custom Brackets

Rotation & Bracket Systems

CB Junior	89.95
CB Junior Kit	109.95
Digital Pro E Kit	249.95
Digital Pro SV Kit	259.95
Digital Pro M Kit	379.95
QRS for Medium Format	174.95

Stroboframe Brackets

Quick Flip 350	49.95
Quick Flip 120	69.95
Folding Flip	79.95
"Camera Flip"	79.95
Press-T	104.95
Pro-66	119.95
Pro-RL	154.95
Pro-SQ	129.95
Pro-T	99.95
Vertaflip PHD Professional/Heavy-Duty	59.95
VH-2000 Stroboflip	89.95

Accessories

Camera Anti-Twist Plates	12.95
300QRC Quick Release Set	64.95

Metz Shoe Mount Flashes

20 C-2 Manual/Auto	59.95
28 AF-3 TTL Digital	149.95
28 SC-2 Digital Slave Flash	149.95
36 AF-4C TTL	139.95
44 MZ-2 Manual/Auto	329.95
54 MZ-4 TTL Standard	399.95
48 AF-1 for Canon Digital	224.95
48 AF-1 for Nikon Digital	214.95
58 AF-1 TTL for Canon Digital	399.95
58 AF-1 TTL for Nikon Digital	359.95

Handle Mount Flash Systems with Battery & Charger

45 CL-4 TTL Digital	674.95
76 MZ-5 TTL Digital	999.95

SUNPAK

* Requires Module

E-Flash Flat Panel Kit #MCEFKIT	74.95

Shoe Mount AF Flashes

Digital Flash #018ST Fits most Digital Cameras	29.95
433 AF TTL	89.95
PZ-4000 AF TTL	109.95
PF-30x TTL for Nikon, Canon	99.95
PZ-40x II TTL Black or Silver	149.95
PZ-42x TTL for Nikon, Canon	149.95

Handle Mount Flashes

622 Super Pro TTL	199.95
622 Super Pro TTL w/Zoom Head	249.95

Ringlight Flashes

D-Macro for Digital #0813	269.95

LENSBABY™ COMPOSER™

Selective Focus SLR Camera Lens!

- Great for a methodical and step-by-step shooting style
- Features a unique barrel focusing ring that becomes more sensitive (requiring greater rotation to move the optic in and out) as you approach infinity, making it easier to focus on subjects from 10 feet to infinity
- Focal Length: 50mm • Focus Type: Manual
- Aperture: Interchangeable levitating aperture disks
- Apertures: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22
- Minimum Focus: about 18" • Weight: 5.5 oz

for Canon, Nikon, Olympus, Pentax, Sony/Minolta Digital SLRs

#LELC* **$269.95**

norman 400ws Portable Battery Assembly Kit

- Basic UV Coiled Cord Lamp Head, Radio Slave
- 5" Standard Reflector
- NO400B Power Pack
- 2 NiCad Battery for P400B
- Super Dual Charger with Cable
- Contour Shoulder Strap

#NO400BRK **$1,383.50**

Same kit with Pocket Wizard Radio Slave #NO400BRMK **$1,438.50**

PHOENIX

	Manual Focus	Minolta Maxxum	Canon EOS	Nikon AF	Pentax AF
100/3.5 Macro (49ø)	119.95	—	—	—	—
500/8 Mirror Manual w/Mount (30.5øR)	109.95	109.95	109.95	109.95	109.95
19-35/3.5-4.5 (77ø)	159.95	159.95	169.95	159.95	159.95
28-80/3.5-5.6 (58ø)	89.95	69.95	79.95	69.95	69.95
28-105/2.8-3.8 (72ø)	—	169.95	—	—	—
28-210/3.5-5.6 (72ø)	144.95	149.95	164.95	—	—
28-210/4.2-6.5 AS IF (72ø)	—	179.95	—	179.95	179.95
70-210/4.5-5.6 (55ø)	89.95	99.95	119.95	99.95	—
100-300/5.6-6.7 (55ø)	109.95	114.95	129.95	114.95	114.95
650-1300/8.0-16.0 (Specify T-Mount)	299.95	299.95	299.95	299.95	299.95

Tokina 11-16mm f/2.8 AT-X Pro DX Ultra Wide Angle AF Lens

- *Exclusively designed for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- 104-82° angle of view
- 77mm filter diameter
- Weight 19.2 oz

Sunex 5.6mm f/5.6 SuperFisheye Fixed Focus Lens

- Super-wide fisheye lens covers 185°
- Create a full spherical image from just 2 shots
- For digital SLR cameras using APS-C format imagers

f/Canon #SUS656C **$799.95**
f/Nikon #SUS656N **$799.95**

TAMRON 17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Magnification ratio of 1:4.5
- 78°-31° Angle of View
- 67mm filter diameter
- Weight 15.2 oz

TAMRON 28-300mm f/3.5-6.3 XR VC LD Aspherical IF Macro Di AF Lens

- *Desirable for Digital SLR Cameras*
- "VC" Vibration Compensation
- Minimum Focus 1.6'
- Magnification ratio 1:3
- 75-8° angle of view
- 67mm filter diameter
- Weight 19.2 oz

Tokina

DX – Designed for Digital SLR cameras only

AF Lenses	Canon	Nikon
DX 35/2.8 Pro Macro (52ø)	459.95	459.95
100/2.8 Pro D (55ø)	399.95	399.95
DX 10-17/3.5-4.5 ATX Fisheye	559.95	559.95
DX 11-16/2.8 Pro (77ø)	569.95	569.95
DX 12-24/4.0 Pro (77ø)	499.95	499.95
DX 16-50/2.8 Pro (77ø)	659.95	659.95
DX 50-135/2.8 (67ø)	699.95	699.95
80-400/4.5-5.6 ATX D (72ø)	649.95	649.95

TAMRON 6 YEAR WARRANTY

Di – Designed for use on both digital & film SLR cameras
Di-II – Designed for Digital SLR cameras only

TAMRON REBATES EXTENDED!

AF Lenses	Reg. Price	Less Rebate	Final Cost
90/2.8 **Di** Macro	489.00	$90	399.00
180/3.5 LD IF **Di** Macro	699.00	$50	649.00
11-18/4.5-5.6 **Di-II**	569.00	$75	494.00
17-35/2.8-4 **Di**	299.00	$10	289.00
18-200/3.5-6.3 **Di-II**	279.00	$30	249.00
28-200/3.8-5.6 **Di**	299.00	$50	249.00
28-300/3.5-6.3 **Di**	399.00	$50	349.00
28-75/2.8 XR **Di**	399.00	$10	389.00
55-200/4-5.6 **Di-II**	189.00	$40	149.00
200-500/5-6.3 **Di**	879.00	$30	849.00

AF Lesnses * Price After Rebate (Expires 12-31-08)	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
14/2.8 AF	1,099.00	1,099.00	—	—
Di 90/2.8 Macro (55ø)	399.00*	399.00*	399.00*	399.00*
Di 180/3.5 LD IF Macro (72ø)	649.00*	649.00*	649.00*	—
Di-II 11-18/4.5-5.6 (77ø)	494.00*	494.00*	494.00*	—
Di 17-35/2.8-4 LD IF Aspherical (77ø)	289.00*	289.00*	—	—
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	449.00	449.00	449.00	—
Di-II 18-200/3.5-6.3 (62ø)	249.00*	249.00*	249.00*	249.00*
Di-II 18-250/3.5-6.3 (62ø)	499.00	499.00	499.00	499.00
Di-II 18-270/3.5-6.3 **VC**	599.00	599.00	—	—
Di 28-75/2.8 XR (67ø)	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62ø)	249.00*	249.00*	249.00*	249.00*
Di 28-300/3.5-6.3 XR (62ø)	349.00*	349.00*	349.00*	349.00*
Di 28-300/3.5-6.3 XR **VC** (62ø)	599.00	599.00	—	—
Di-II 55-200/4-5.6 LD Macro (52ø)	149.00*	149.00*	149.00*	—
Di 70-200/2.8 LD IF Macro (77ø)	699.00	699.00	699.00	699.00
Di 70-300/4.0-5.6 LD Macro (62ø)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86Cø)	849.00*	849.00*	849.00*	—
SP 1.4x AF Pro Converter	189.00	189.00	—	—
SP 2x AF Pro Converter	219.00	219.00	—	—

B&H PHOTO - VIDEO - PRO AUDIO

The Professional's Source

B&H Online

bhphotovideo.com

- Support, before and after sale
- Online live support
- Massive online presence
- Huge inventory available for worldwide shipping
- Educate yourself in our product resource center

One hour free parking at 349 west 34th st.

For a free catalog, call 800-947-6933, 212-444-6633, write or go online.

Seven day customer satisfaction guarantee!

Corporate accounts welcome

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional's Source

B&H Phones

800-947-9980

212-444-6666

Fax:
212-239-7770
To Inquire About Your Order Call:
800-221-5743
212-239-7765
or Fax:
866-521-7375
212-502-9426

B&H Store

420 Ninth Ave.
Corner of 34th Street
New York, N.Y. 10001

Store & Mail Order Hours:
Sunday 10-5
Mon.-Thurs. 9-7
Friday 9-1
Saturday Closed

Most orders shipped within 24 hours

Overnight service available

All items are complete with all accessories as supplied by manufacturer.

Used equipment bought, sold and traded

Equipment leasing available

DON'T MISS THE ACTION

CASIO

EX-F1

- 60 shots per second High Speed Burst mode
- 1,200 frames per second High Speed Video
- Slow Motion Video (300-600 frames per second)
- 1080i HD Video
- 6 Megapixel
- 12x optical zoom

EX-FH20

- 40 shots per second High Speed Burst mode
- 1,000 frames per second High Speed Video
- Slow Motion Video (300-600 frames per second)
- 720p HD Video
- 9.1 Megapixel
- 20x optical zoom

With the Casio Exilim High Speed Cameras you can capture high resolution images at blistering speeds providing more images to choose from than with a DSLR. What makes these cameras truly unique is that with the push of a button you can shoot high definition video and switch to high speed, slow motion video. Use the high speed video function to capture movement that you cannot see with the naked eye.

For additional information on Casio's Exilim High Speed Cameras, visit www.CasioHighSpeed.com.

HIGH SPEED EXILIM

COLOR PRINT FILM

Kodak

	Gold – GA 100 IMP	Gold – GB 200 IMP	Max – GC 400 IMP
135-24	2.19	2.49	2.89
135-36	—	2.99	2.99

	Portra 160NC	Portra 160VC	Portra 400NC	Portra 400VC	Ultra Prof. 800	Ultra Prof. 100UC	Ultra Prof. 400UC
135-36	5.49	5.49	5.99	5.99	6.25	4.95	4.95
120 Roll	4.15	4.15	4.30	4.30	5.09	—	—
220 PP (5)	39.95	—	42.95	42.95	—	—	—

IMP imported from Europe

USA Manufactured in USA for Domestic Distribution

FUJIFILM

	Reala CS 100	Superia CA 200	Superia CH 400	Superia CZ 800	Press CZ 800
135-24	—	1.99	1.99	3.99	—
135-36	4.95	1.99	1.99	—	3.39

	Pro 160C	Pro 160S	Pro 400H	Pro 800Z
135-36	5.95	5.70	6.15	6.39
120 Roll	3.79	3.70	3.95	4.59
220 PP (5)	7.70	7.70	7.99	8.39

PROCESSING MAILERS

Fuji Slide 36 Exposures (35mm) **4.99**

Agfa Scala Slide (35mm/120) 36 Exposures Mounted **10.00**

Processing

	35mm	120	220
Slide E6	9.49	9.49	18.95
Print C41	13.49	15.49	30.95

COLOR SLIDE FILM

Kodak

	Kodachrome KR 64 USA	EPY 64 Tungsten	Ektachrome Professional E Series 100 VS	E Series 100 G	E Series 100 GX	EPP 100
135-36	8.50	11.99	7.50	7.50	7.50	12.95
120 Roll	—	6.95	5.50	5.59	5.79	6.99
220 PP (5)	—	—	51.95	—	—	—

FUJIFILM

	Fujichrome Sensia RA 100	Sensia RM 200	Sensia RH 400	Velvia RVP Pro 50	Velvia RVP 100	Astia RAP100F	Fujichrome Professional Provia RDP100F	Provia RXP III 400X	Tungsten RTP T64
135-36	5.49	6.95	8.99	6.89	6.25	5.80	5.99	9.95	8.95
120 Roll	—	—	—	4.99	4.59	4.59	3.89	5.99	4.95
220 PP (5)	—	—	—	9.99	8.99	8.39	8.39	—	—

COLOR SLIDE FILM

Kodak

	Plus-X 125	Tri-X 400	TMX 100	TMY 400	TMZ 3200	BW 400 CN
135-36	5.95	3.95	5.50	5.50	7.50	5.50
120 Roll	—	3.95	3.95	3.95	—	4.50

ILFORD

	Pan F+ 50	FP4+ 125	HP5+ 400	Delta Pro 100	Delta Pro 400	Delta Pro 3200	XP-2 Super 400	Infrared SFX 200
135-36	5.50	5.50	3.95	5.50	5.50	6.50	5.50	8.95
120 Roll	3.95	3.95	3.50	3.50	3.95	4.50	3.59	7.95

FUJIFILM

	Acros 100	Neopan 400	Neopan 1600
135-36	4.50	3.75	4.50
120 Roll	2.95	2.95	—

AGFA

	SLIDE Scala 200
135-36	12.95
120 Roll	—

Bags & Cases

Quick Dial 73

DPS 3N1 Sling/ Backpacks

3N1 bags provides fast equipment access and ultimate freedom, allowing three carrying options in one while morphing from sling to backpack and back again fast and easy.

	10 Small	20 Med.	30 Large
SKU #	#KA31SBS	#KA31SBM	#KA31SBL
Color	Black		
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	2	4	6
HOLDS Acc.	Yes	Yes	Yes
Price	$79.95	$99.95	$124.95

Fastpack Backpacks

Protects your equipment and provide storage for accessories. Side-entry compartments let you quickly access gear & accessories, even while you're on the move.

	200	250	350
SKU #	#LOFP200*	#LOFP250*	#LOFP350*
Color	Black, Blue, Red		
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	3	4	4
HOLDS Laptop	No	15.4"	17.4"
Price	$74.95	$89.95	$112.95

TENBA Shootout Shoulder Bags

SHOOTOUT™ is designed from the ground up for serious outdoor imaging. Light on your shoulders but heavy on protection, access and features.

	Small	Medium	Large
SKU #	#TESSS*	#TESSM*	#TESSL*
Color	Black, Black/Olive, Silver/Black		
HOLDS SLRs	1	1	2
HOLDS Lens/Flash	3	4	7
HOLDS Acc.	No	No	Yes – 15"
Price	$98.95	$119.95	$159.95

tamrac Aero Backpacks

Speed Pack's Dual Entry System allows camera access via side door or front panel. Weatherproof exterior and foam padded interior compartments for a custom equipment fit.

	Speed Pack 75 3375	Speed Pack 85 3385
SKU #	#TA3375*	#TA3385*
Color	Black, Rust	
HOLDS SLRs	1	1
HOLDS Lens/Flash	3	4
HOLDS Laptop	No	17"
Price	$89.95	$119.95

Tripods

Quick Dial 73

Manfrotto bogen 190X Series

Improved castings for reduced weight without compromising strength and stability. XB features low angle adapter, XProB features vertical/horizontal quick flip center column.

	190XDB	190XB	190XPROB
SKU #	#B0190XDB	#B0190XB	#B0190XPROB
Head	Requires Head (head sold seperately)		
Load Capacity	11 lbs	11 lbs	11 lbs
Max. Height	57.5"	57.1"	57.5"
Leg Sections	3	3	3
Folded Length	21"	20.9"	22.4"
Weight	3.5 lbs	4 lbs	4 lbs
Price	$98.95	$129.95	$159.95

Manfrotto bogen 055X Series

Similar in design and features to the 190X series but with increased operating height and max load capacity. 055XB features low angle adapter, 055XproB features vertical/horizontal quick flip center column.

	055XDB	055XB	055XPROB
SKU #	#B0055XDB	#B0055XB	#B0055XPROB
Head	Requires Head (head sold seperately)		
Load Capacity	15.4 lbs	15.4 lbs	15.4 lbs
Max. Height	70"	70"	70.3"
Leg Sections	3	3	3
Folded Length	24"	24"	25.7"
Weight	4.6 lbs	5 lbs	5.3 lbs
Price	$134.95	$159.95	$174.95

BENRO Carbon Fiber "C" Series

Benro C-Series carbon fiber is lighter without compromising strength, rigidity, and performance. 2nd-Generation 8-layer carbon fiber tube technology is 40% stronger yet 15% lighter.

	C158n6	C258n6	C358n6
SKU #	#BEC158N6	#BEC258N6	#BEC358N6
Head	Requires Head (head sold seperately)		
Load Capacity	11 lbs	17.6 lbs	22 lbs
Max. Height	58.5"	60.2"	68.1"
Leg Sections	4	4	4
Folded Length	19.3"	20.9"	24"
Weight	3 lbs	3.6 lbs	5 lbs
Price	$239.95	$268.95	$384.95

GITZO Explorer Series

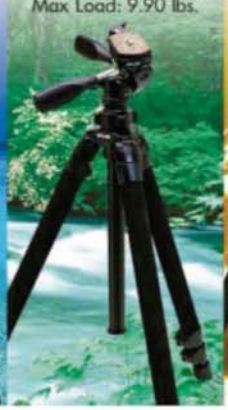
Six Layer, pultrusion (spun), 100% carbon fiber tubes, "G Lock" leg locks. Legs and center column. Can be locked at a wide range of angles making it the perfect wilderness field tripod. Also available in Aluminum & Basalt.

	GT2932EX	GT2330EX	GT2531EX
SKU #	#GGT2932EX	#GGT2330EX	#GGT2531EX
Head	Requires Head (head sold seperately)		
Load Capacity	22 lbs	19.8 lbs	26.4 lbs
Max. Height	59.8"	63.4"	66.9"
Leg Sections	3	3	3
Folded Length	25.2"	25.2"	25.2"
Weight	4.4 lbs	5.2 lbs	4.1 lbs
Price	$374.95	$359.95	$599.95

SLIK
THE MOST COPIED LINE OF TRIPOD TODAY
Professional Features, Durable, Affordable.

PRO 700 DX
Max Height: 74.8 in.
Max Load: 15.00 lbs.

PRO 400 DX
Max Height: 61.0 in.
Max Load: 9.90 lbs.



PRO 330 DX
Max Height: 63.0 in.
Max Load: 8.80 lbs.

PRO 614 CF
Max Height: 64.5 in.
Max Load: 6.60 lbs.

SPRINT PRO 3-WAY
Max Height: 64.9 in.
Max Load: 4.50 lbs.

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source

B&H Online
bhphotovideo.com

- Support, before and after sale
- Online live support
- Massive online presence
- Huge inventory available for worldwide shipping
- Educate yourself in our product resource center

One hour free parking at 349 west 34th st.

For a free catalog, call 800-947-6933, 212-444-6633, write or go online.

Seven day customer satisfaction guarantee!

Corporate accounts welcome

HELLO KITTY: Forcing your camera's flash is all you need to do to turn a photo of your black cat from a shadowy blob to a precious little furball.

YOUR QUESTIONS ANSWERED

Black beauty

When I take pictures of my black cat, she usually comes out a shadowy blob. Short of trading her in for a calico, is there anything I can do to get better pet pictures? *Brittany Conrad, Chicago, IL*

Use flash. Most cameras have a forced-flash setting (lightning-bolt icon) that will fire a built-in or hot-shoe flash even if the meter thinks there's adequate ambient light to go without. Set this mode whenever you shoot anything black. If Kitty is outside your flash range, aim your camera's spotmeter circle at her to set exposure, or dial in a little extra light with a +0.5 or +1 setting in exposure compensation. Everything else in the scene will be a little too light, but your cat will look beautiful. Or you can use a handheld incident lightmeter to get the exact exposure.

Cold weather friend

I'll be hiking in Yellowstone National Park this winter, and I'm looking for ways to keep my hands warm while shooting. I used photo mittens last year, and their bare-finger design left me numb-thumbed for a week! *Tony Schuster, Tahoe City, CA*

If you're shooting with a digital or film SLR (not an 8x10 view camera), check out the Cozy Camera Bag ($139, direct; www.cozycamerabag.com). It's the only bag we know of that has a built-in glove-like appendage for your right hand and a front-side portal to pop a lens through. You slide your hand through the "glove" into the interior of the bag, where it lets you operate the camera easily. The bag's internal pockets are designed to hold chemical handwarmers, which keep your camera, fingers, and thumb warm and photo-ready.

Dust bowl

I'm concerned about the supersonic dust removal systems in DSLRs such as Olympus' E-series cameras. Where does this dust go? Isn't it just relocating it elsewhere on the sensor? Wouldn't one be better off leaving that dust in the same location until a proper physical cleaning could be done? This would allow synching your cleanup in Adobe Lightroom or using dust-mapping software. *Harvey Morgan, II, Pojoaque, NM*

Don't worry about it. When an Olympus E-series camera is powered on, the SSWF (Super-Sonic Wave Filter dust-reduction system) vibrates at approximately 30,000 cycles per second for a fraction of a second to shake dust off the image sensor. But the dust is collected in an adhesive-lined trough in the base of the sensor. With such a system active, dust-mapping strategies are usually unnecessary.

Dispose away

My wife and I shoot weddings with DSLRs and hot-shoe flashes that take AA batteries. We go through dozens a year, both alkalines and NiHD rechargeables. What's the proper way to dispose of them? *Dave and Tammy Bloomer, Monroe, LA*

The U.S. government categorizes alkaline batteries as nonhazardous waste, which can be disposed of in household trash anywhere but California and Hennepin County, MN, where you're required to recycle them. Most other states don't have dry-cell (such as AA) recycling programs, but the Rechargeable Battery Recycling Corporation has dropoff locations at many major retailers, including Home Depot, Staples, and Target. (Whole Foods accepts rechargeable and alkalines.) For a list of recycling locations near you, visit www.rbrc.org.

MARTIJN SMEETS/FOTOLIA.COM (CAT)

THE ULTIMATE IN PHOTO SHOPPING:

www.adorama.com

14 Day Money Back GUARANTEE *check our website for details*

FREE Shipping
ON THOUSANDS OF PRODUCTS
SEE OUR WEB SITE

INK JET PAPER

ProJet elite Fine Art Media

PREMIUM INKJET PAPER AT ECONOMICAL PRICES

Improve the output of your inkjet printer and the appearance of those treasured memories! Choose a top quality high-grade inkjet paper that will never let you down. Whether you select a Projet paper for everyday use or one of the ProJet Elite papers with over 20 special surfaces, we have a paper that will make you proud of every image you print. Although all your photos will look like a million, only you will know how much you saved!

Some of our popular surfaces include:

- Double Sided Matte
- Double Sided Card Stock
- Photo Gloss
- Double Sided Semi Gloss
- Double Sided Semi Gloss HW
- Smooth Silk
- Picture Rag Coolton
- Picture Rag Warmton
- 190 Gram and 300 Gram

	GREAT FOR:
• Royal Satin	*Portraits*
• Linen Texture	*Portraits & Fashion*
• Velvet Smooth	*Fine Art*
Silver Mirror	*Metallic Shots*

SIZES FROM:
4x6" up to 17x22"
Sheets and in Rolls

For a complete listing & prices
WWW.ADORAMA.COM

ORIENTAL

SIZES FROM:
• 8.5X11 UP TO 13X19
Most Popular Rolls

Premier photo

SIZES FROM:
• 4X6 UP TO 17X22
Most Popular Rolls

HARMAN

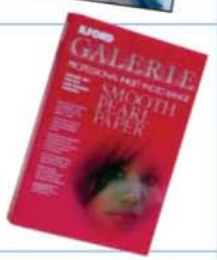
SIZES FROM:
• 8.5X11 • 11x17
• 13x19
ROLLS UP TO 44" WIDE

INKPRESS

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls

ILFORD

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls



Lumijet

SIZES FROM:
• 8½x11 • 11x17
• 13x19 • 17x22
No Rolls

MOAB
BY LEGION PAPER

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls

Kodak

SIZES FROM:
• 4x6 up to • 11x17
Most Popular Rolls

HEWLETT PACKARD

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls

PICTORICO
Ink Jet Media

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls

Hahnemühle
FINEART

SIZES FROM:
• 8½x11 up to • 35x46.75
Most Popular Rolls

Canon

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls

EPSON

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls

INNOVA

SIZES FROM:
• 8½x11 up to • 17x22
Most Popular Rolls

mediastreet

SIZES FROM:
• 4x6 up to • 17x22
Most Popular Rolls

©7/2008

42 West 18th Street New York, N.Y. 10011
info@adorama.com www.adorama.com

ADORAMA INC.
Source for the Educated Photographer

Order Toll Free USA / Canada - 800-223-2500
Orders & Information - 212-741-0052

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

Tokina
12-24mm f/4 AF PRO DX AT-X
• Exclusively for Digital SLR cameras
• Fast internal focusing with Tokina's One-
• Touch focus clutch mechanism

Kenko
PRO 300 AF CONVERTORS
• 1.4x Pro DG Series
• 2x Pro DG Series
• 3x Pro
EXTENSION TUBES
Autofocus Auto
Available for Canon EOS, Nikon AF, Pentax AF, Maxxum
• 25mm • 12mm
Auto Set for AF SLR's
Consists of 36, 20, & 12mm Ext. Tubes. Available for Maxxum, EOS, Pentax AF, (manual focusing)
Full Function AF Auto Extension Tube Set for Nikon AF DG Series

PROOPTIC
APO 420-800MM SUPER ZOOM
Ultra Compact Zoom (8")
249.95
• T-Mount Lens fits most 35mm SLR's
• Lightweight: only 16 oz.
• Semi-apochromatic design with 4 elements in 2 groups
• One Aspherical element for high Contrast
• F 8.3–11
LENSES
.25x Super Fish-eye Lens
Attaches to the front of a 35mm lens for a 180 degree fish-eye effect
69.95
.42x Semi Fish-Eye Lens
Attaches to the front of a 35mm lens for a really wide angle view.
39.95

TAMRON
SEE OUR WEB SITE FOR CURRENT REBATES
6 YEAR WARRANTY
TAMRON USA
AF 18-200MM F/3.5-6.3 XR DI II
for Digital SLR Cameras
Low Dispersion
Extra Refractive Index Glass

NEW LENSBABY™
• Composer™: is an entirely new lens that promises the greatest ease of use and most rewarding results of any Lensbaby lens. Users simply tilt and focus.
• Muse™: updates and replaces the Original Lensbaby and Lensbaby 2.0 with a tube based lens that features the new Lensbaby Optic Swap system
• Contr Freak is an u of the Lensba 3G tha featur Lensba Optic Swap

FREE Shipping
ON THOUSANDS OF PRODUCTS
SEE OUR WEB SITE

SIGMA
Made Exclusively in Japan
Perfecting the way photographers work

AUTO FOCUS FLASHES

Lens Mount	Sony	Canon EOS	Nikon AF	Pentax	SIGMA	Olympus
EF 530 DG Super	219.00	219.00	219.00	219.00	219.00	—
EF 530 DG ST	149.00	149.00	149.00	149.00	149.00	—
EM 140 DG	-	369.00	369.00	-	369.00	—

LENSES FOR AUTO-FOCUS & MANUAL CAMERAS

Lens Mount	Sony	Canon EOS	Nikon AF	Pentax	SIGMA	Olympus
4.5 12.8 EX DC HSM Cir Fisheye	—	899.00	899.00	—	899.00	—
8/3-5 DG Fisheye	759.00	759.00	759.00	759.00	759.00	—
10 2.8 EX DC HSM Fisheye	—	649.00	649.00	—	649.00	—
15/2.8 EX DG Fisheye	609.00	609.00	609.00	609.00	609.00	—
20/1.8 EX-DG	459.00	459.00	459.00	459.00	459.00	—
24/1.8 EX-DG	389.00	389.00	389.00	389.00	389.00	—
28/1.8 EX-DG	299.00	299.00	299.00	299.00	299.00	—
30/1.4 EX-DC	439.00	439.00	439.00	439.00	439.00	439.00
50 1.4 EX DG HSM	499.00	499.00	499.00	499.00	499.00	499.00
50 2.8 EX DG Macro	279.00	279.00	279.00	279.00	279.00	—
70/2.8 EX DG Macro	479.00	479.00	479.00	479.00	479.00	—
105/2.8 EX-DG	439.00	439.00	439.00	439.00	439.00	439.00
150 2.8 EX DG Macro APO	—	669.00	669.00	—	669.00	669.00
180/3.5 EX DG Macro	899.00	899.00	899.00	899.00	899.00	—
300/2.8 APO EX-DG	2999.00	2999.00	2999.00	2999.00	2999.00	—
500/4.5 APO DG	4699.00	4699.00	4699.00	4699.00	4699.00	—
800/5.6 EX APO DG HSM	7399.00	7399.00	7399.00	7399.00	7399.00	—
10-20/4-5.6 EX-DC	479.00	479.00	479.00	479.00	479.00	479.00
12-24/4.5-5.6 EX-DG Asph	779.00	779.00	779.00	779.00	779.00	—
17-70/2.8-4.5 DC Macro	369.00	369.00	369.000	369.00	369.00	—
18-50/2.8 DG EX	449.00	449.00	449.00	449.00	449.00	449.00
18-50/3.5-5.6 DG	139.00	139.00	139.00	139.00	139.00	139.00
18-125/3.8-5.6 DC OS HSM	339.00	339.00	339.00	339.00	339.00	—
18-200/3.5-6.3 DC OS	—	439.00	439.00	—	439.00	—
18-200/3.5-6.3 DC	379.00	379.00	379.00	379.00	379.00	—
24-70/28 EX-DG DF	419.00	419.00	419.00	419.00	419.00	—
28-70 2.8 EX DG	379.00	379.00	379.00	379.00	379.00	—
28-70 2.4 DG	149.00	149.00	149.00	149.00	149.00	—
28-300/3.5-5.6 DG IF Macro	299.00	299.00	299.00	299.00	299.00	—
50-150 2.8 EX DG HSM II	-	749.00	749.00	—	749.00	—
50-500/4-6.3 EX DG APO HSM	1159.00	1159.00	1159.00	1159.00	1159.00	1159.00
55-200/4-5.6 DC	149.00	149.00	149.00	149.00	149.00	149.00
70-200/2.8 EX HSM Macro II	799.00	799.00	799.00	799.00	799.00	799.00
70-300/4-5.6 APO EX DG	209.00	209.00	209.00	209.00	209.00	—
70-300 /4-5.6 DL-Mac DG	149.00	149.00	149.00	149.00	149.00	—
100-300 /4 DG EX-IF HSM	1199.00	1199.00	1199.00	1199.00	1199.00	—
120-300 2.8 EX HSM DG	—	2999.00	2999.00	—	2999.00	—
120-400 F4 5.6 DG APO OS HSM	—	849.00	849.00	—	849.00	—
135-400 DG APO Asph	599.00	599.00	599.00	599.00	599.00	599.00
150-500 5/6.3 DG APO HSM	—	979.00	979.00	—	979.00	—
200-500 2.8 EX DG APO	—	24499.00	24499.00	—	24499.00	—
300-800/5.6 EX DG APO HSM	—	7999.00	7999.95	—	7999.00	7999.00
1.4X APO Extender	219.00	219.00	219.00	219.00	219.00	—
2X APO Extender	239.00	239.00	239.00	239.00	239.00	—

Compare features / Compare values Sigma delivers!

SD-14 Digital SLR
Digital SLR Camera Body, 14 Megapixel, Foveon X3 Direct Image Sensor
Key Features:
• Image Sensor Dust Protector
• Easy to use multifunction interface
• High speed continuous shooting
• Large 2.5" LCD monitor
• Built-in Flash

EF 530 DG ST Flash
Powerful guide number of 174 Covers a focal length from 24mm to 105mm. Autozoom function

EF 530 DG Super Flash
Powerful guide number of 174 Focal length from 24mm-105mm. Autozoom function Wireless TTL

18-50mm F2.8 EX DC
DC Series for Digital cameras IF (Inner Focus) EX-finished ASP Aspherical Lens

10-20mm F4-5.6 EX DC HSM
DC Series for Digital cameras HSM (Hyper Sonic Motor) EX-finished

17 - 70mm f/2.8-4.5
DC Macro AutoFocus Wide Angle Zoom Lens for Sigma Cameras

30mm F1.4 EX DC HSM
The most appropriate coating for digital SLR cameras Equipped with HSM (Hyper Sonic Motor) system

SHIPPING INSTRUCTIONS See Our Web Site WWW.ADORAMA.COM For Shipping Charges And Relevant Information.

42 West 18th Street New York, N.Y. 10011
www.adorama.com • 800.223.2500

ADORAMA INC.
Source for the Educated Photographer

TECH SUPPORT

Adapters redux

During my years of film photography, I acquired seven Minolta lenses, but now I've moved to a Nikon DSLR. Does anyone make a Maxxum/Nikon lens adapter? *John Sigler*
Via e-mail

Sorry, no one does. You may, however, get some use from a 50mm Maxxum lens reverse-mounted on your Nikon DSLR body for extreme close-up work. See "Fast, Cheap, & Classic" (page 52) for tips.

Flash forward

I own the original Canon EOS Digital Rebel and 420EX Speedlite, and I'm thinking of upgrading to the Rebel XSi, based on your recent test report. Is the E-TTL-II system a significant improvement over the E-TTL system in my older Rebel? *Matt Brach*
Granger, IN

Yes, the Rebel XSi's E-TTL II system should be markedly more consistent in flash exposure than the previous version. The biggest change: Flash metering is no longer tied to the active AF point(s), so it can read subjects without intentionally biasing exposure based on the AF system. Plus, the XSi has flash exposure compensation, so it's easy to dial in a correction when a flash exposure doesn't seem right on the first try.

Which lens?

I recently bought a Nikon D90 with the 18–105mm VR kit lens. I already own the older 24–120mm VR Nikkor zoom. Which of these two will produce the sharpest pictures on my new DSLR? *Thomas R. Skaggs, M.D.*
Mahomet, IL

While both produced Excellent-range SQF numbers on our optical bench tests, the full-frame 24–120mm f/3.5–5.6 AF Nikkor is the slightly, but significantly, sharper of the two—scoring in the middle rather than low end of the Excellent range.

Got a question? E-mail us at PopEditor@hfmus.com (including your name and street address) or visit the Tech Support forum at www.PopPhoto.com.

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

14 Day Money Back GUARANTEE *Please check our website for details*

FREE Shipping ON THOUSANDS OF PRODUCTS SEE OUR WEB SITE

PROFESSIONAL PRINTERS

UP TO $200 MAIL-IN REBATE WHEN PURCHASED TOGETHER WITH ANY SLR DIGITAL CAMERA

EPSON
PROFESSIONAL IMAGING
AUTHORIZED RESELLER

Stylus R2880

8 Color 13" Wide Inkjet Color Printer, 5760 x 1440 Optimized dpi with USB 2.0 Interface, PictBridge

Stylus Photo R1900

13" Wide Inkjet Color Printer, 8 Color, with USB 2.0

Canon
PIXMA PRO 9000

Maximum 4800 x 2400 dpi FINE print head technology8-color ChromaLife100 dye ink systemSupport for fine art paper up to 13" x 19"two separate paper paths, including front feeder for heavyweight paper types

Canon
PIXMA MP960 ON SPECIAL

Photo All-in-One Multi-functional Color Bubble Jet Printer with 3.5"LCD Viewer, 7 Color, 8.5" x 11.7", USB Interface, for Mac & Windows.

HEWLETT PACKARD
PHOTOSMART B9180

DIGITAL CAMERAS

Nikon OLYMPUS Panasonic PENTAX SAMSUNG Leica

FOR OUR FULL SELECTION OF SLR and POINT & SHOOT CAMERAS CLICK WITH CONFIDENCE AT

ADORAMA.COM

Canon
SONY
FUJIFILM PRO DEALER AUTHORIZED DIGITAL CAMERAS

RICOH SIGMA MINOX GE

FUJIFILM Kodak CASIO

42 West 18th Street New York, N.Y. 10011
info@adorama.com www.adorama.com

ADORAMA INC.
Source for the Educated Photographer

Order Toll Free USA / Canada - 800-223-2500
Orders & Information - 212-741-0052

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

DON'T MISS THE ACTION

CASIO

EX-F1

- 60 frames per second High Speed Burst mode
- 1,200 frames per second High Speed Video
- 6 Megapixel
- 12x optical zoom

EX-FH20

- 40 frames per second High Speed Burst mode
- 1,000 frames per second High Speed Video
- 7 Megapixel
- 20x optical zoom

With the Casio Exilim High Speed Cameras you can capture high resolution images at blistering speeds providing more images to choose from than with a DSLR. What makes these cameras truly unique is that with the push of a button you can shoot high definition video and switch to high speed, slow motion video. Use the high speed video function to capture movement that you cannot see with the naked eye.

For additional information on Casio's Exilim High Speed Cameras, visit http://exilim.casio.com.

HIGH SPEED EXILIM

©12/2008

42 West 18th Street New York, N.Y. 10011
info@adorama.com www.adorama.com

ADORAMA INC.
Source for the Educated Photographer

Order Toll Free USA / Canada - 800-223-2500
Orders & Information - 212-741-0052

THE ULTIMATE IN PHOTO SHOPPING: www.adorama.com

FREE Shipping ON THOUSANDS OF PRODUCTS SEE OUR WEB SITE

DIGITAL PHOTO FRAMES

COBY

DP-102 10.2" Widescreen Digital Photo Frame CYDP102

with MP3 Player & White & Black Interchangeable Frames

CTA

Digital 15" Digital Picture Frame CTAIPF15

with Wireless Remote Control & Stereo Speakers

PHILIPS

9" LCD Digital Photo Display Frame

with Memory Card Slots & USB Interface Frame Wood PH9FF2CWO37

Smartparts

8"LCD Brown Wood W/Printer IPR8PRT

DIGITAL FOCI

Pocket Album, 1.5" Photo Viewer with Key Chain, Holds up to 74 Images DFPV15BK

TRICOD INC.

Mustek · hiti · TAO · BRAUN PHOTO TECHNIK · Digital Spectrum International · mediastreet. · PORTABLE USA · IMPECCA · JOBO · SUNPAK

PHOTO ACCESSORIES

FLASHPOINT

Film And Slide Image Scanner

turns negatives and slides into five megapixel digital images at the press of a button!

$79.00

FLASHPOINT

Quick Flip Flash Bracket offers high value, compact size, light weight and fast handling. The Quick Flip accepts all DSLR cameras except those with large, accessory battery packs or motor drives.

$44.95

HAKUBA

Camera Grip PH with Wrist Support

$24.95

Lastolite

Collapsible Hilite Background 6x7 $409.95

GIOTTO

Rocket Air Blaster, Manual Air Blower with Extra-Large Rubber Bulb - 7.5" Long

$11.95

HAKUBA

Mini Pro Lens Cleaning Pen, Safe for All Optics.

$9.95

PHOENIX

28-210mm f/4.2-6.5 AS / IF Tele Wide Zoom Auto Focus Lens for Nikon AF

$89.95

PHOENIX

SmartFlash RF46N Macro Ring Flash for Nikon iTTL with 55mm, 58mm, 62mm & 67mm Adapter Rings, Guide Number of 46 at ISO 100 feet

$99.95

PHOENIX

28-80mm f/3.5-5.6 Tele Wide Zoom Auto Focus Lens for Nikon AF

$59.95

PHOENIX

Digital SmartFlash 99C Power Zoom, Bounce Shoe Mount ETTL-II Flash for Canon EOS SLR's, Guide Number 99

$59.95

ADORAMA

Macro Focusing Rail Set,

4 Way, Fine Control, Camera Focusing Rail To Aid In Tripod Mounted Macro Photography

$174.95

VisibleDust

Brite Vue XL Sensor Loupe 7x

$89.95

CamGrip

A No Slip Grip & Steadier for all Digital Cameras, Attaches to Tripod Thread

$7.95

FM Photography

Shutter Hat Camera Cover

$39.95

Stedi-Stock

Shoulder Brace Stabilizer for Cameras, Camcorders & Spotting Scopes

$39.95

ZAGG

Screen Protectors for

- Digital Cameras
- GPSs
- iPod
- Media Players

FROM $6.95 TO $24.95

RedWing

Cocoon 130 - Light Tent (Designed to photograph objects up to 15.75 x 21.5"), elimi-nates shad-ows.

$129.95

Honlphoto

Speed Strap for Shoe Mount Flashes

$9.95

Falcon / Marshall

Personal Size Straight Blade Paper Cutter for Photo & Digital Paper - 14"

$18.95

GARYFONG

Origami Diffuser - Fold Flat Flash Diffuser

$29.95

©2/2009

42 West 18th Street New York, N.Y. 10011
info@adorama.com www.adorama.com

ADORAMA INC. Source for the Educated Photographer

Order Toll Free USA / Canada - 800-223-2500
Orders & Information - 212-741-0052

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com
FREE Shipping
ON THOUSANDS OF PRODUCTS
SEE OUR WEB SITE

Your pop-up flash pictures don't have to be UGLY!!

Professor Kobré's Lightscoop™ "produces nuanced, natural, flattering light on your subject; the before-after difference is incredible."
David Pogue, New York Times

Simply retired the pop-up flash with Professor Kobré's Lightscoop to produce pro-like lighting with these cameras:

Canon 10D, 20D, 30D, 40D, Canon Rebel XTi, 400D, XT, 350; Nikon D40, D40x, D50, D60, D70, D70s, D80, D100, D200, D300; Pentax K100, K200, K100D, K200D; Sigma SD14; Fuji FinePix Pro S series.

Standard Lightscoop shown. Warming Lightscoop also available.

Patent Pending.

Professor Kobré's Light scoop

Only $29.95, exclusively at Adorama.com

FILTERS

cokin® We are one of the largest Cokin Stocking Dealers in the USA

10% OFF When You Buy 3 Cokin Filters

B+W

5% OFF When You Buy 3 B&W Filters

HOYA FILTERS

10% OFF When You Buy 3 Hoya Filters

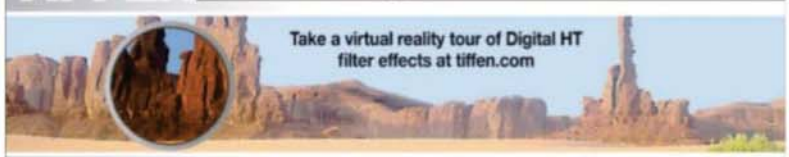
PRO1 Digital Filter Series

LEE Filters

NEW heliopan

See our web site for our full line of heliopan Filters @ www.ADORAMA.com

TIFFEN Digital HT™



Digital HT™
A Major Breakthrough in Multi-Coated Filter Technology

Tiffen's Digital HT filters are available as:

- Digital Ultra Clear™
- Haze 86 (with 86% UV absorption)
- Circular Polarizer
- 812® Warming Filter
- ND 0.6
- ND 1.2
- Soft/FX® 3
- Star 4 Point 2
- Color-Grad® ND 0.6

In sizes 52mm-82mm with distinctive soft pouch for storage.

- Superior Transmission
- Easy-to-Clean Surface
- Low-Profile Filter Ring
- Distinctive Titanium Finish
- Anti-Reflective Lock Ring
- Water-White Glass
- Scratch Resistant
- Tough and Durable
- 10-Year Warranty
- Made in USA

TIFFEN Dfx digital filter suite

Unlike other digital software. Tiffen Dfx offers effects that simulate the extensive range of Tiffen's world renown optical filters, plus much, much, more.

Available as a Stand-alone application and as a plug-in for Apple Aperture, Final Cut Pro, Adobe After Effects, Photoshop and Avid Editing Systems.

Go to tiffen.com for free 15-day trial version.

Tiffen Digital Filter Kits

Pre-assorted kits

No guesswork! Get more – pay less

Also Available DV Video Kits

Digital Enhancing Kit
Digital Ultra Clear, Circular Polarizer, 812®, ENHANCING®, Pouch

Digital Pro SLR Kit
Digital Clear, Color-Grad® ND 0.6, Pro-Mist® 2, Cleaning Cloth, Pouch

Wedding Portrait Kit
Warm Soft/FX® 3, Black Pro-Mist® 3, Warm Pro-Mist® 3, Pouch

Wide Angle Kit
Wide Angle UV Protector, Circular Polarizer, ENHANCING®, Pouch

©11/2008

42 West 18th Street New York, N.Y. 10011
www.adorama.com • 800.223.2500

ADORAMA INC.
Source for the Educated Photographer

EXPERT TIPS

BY THE BOOK

COMPILED BY KATHLEEN DAVIS

METER MADE

An off-camera incident lightmeter will give you the best exposure for a scene, but if you know how to use your camera's built-in reflective meter, you can still get good results. Here are a few things to keep in mind.

- Use Auto Exposure Lock (AE-L) to take a light reading from one part of a scene, then lock that setting as the exposure for the shot.
- Use a gray card: Zoom in and focus on it to let the camera's metering system suggest an exposure based on a midtone. Use AE-L to hold this exposure setting while you reframe.
- Try bracketing your exposures. You can do this manually, but your DSLR probably has an autobracking function that allows you to set the number of frames and stops of over- or underexposure to use.

ADAPTED FROM *500 LIGHTING HINTS, TIPS, AND TECHNIQUES* BY ROD ASHFORD (ROTOVISION, 2007; $20)

ANIMAL ARRANGEMENT

There are two common problems with most people's wildlife photos: The subject is either too far away or too centered in the frame, creating a static, boring composition. Look at the entire image in the viewfinder before you snap, and consider these tips for better animal pictures.

- Follow the Rule of Thirds for wildlife in motion, but be sure to place your subject so that it moves *into* the frame rather than exiting it.
- Get as close as possible to the animal. Aside from using a powerful telephoto lens, try waiting in a blind (a camouflaged structure) for wildlife to come to you.
- Use a wide-angle lens to show an animal in its environment.
- Try shooting from different angles and turning your camera vertically.

ADAPTED FROM *THE BETTERPHOTO GUIDE TO DIGITAL NATURE PHOTOGRAPHY* BY JIM MIOTKE (AMPHOTO BOOKS, 2007; $25)

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

14 Day Money Back GUARANTEE *Please check our website for details*

FREE Shipping
ON THOUSANDS OF PRODUCTS
SEE OUR WEB SITE

SOFTWARE

Adobe

LaserSoft Imaging™

Nik

Realviz

onOne software

ColorVision

ErgoSoft
RIPs for Creative Professionals

Dg foto ART
Digital Imaging Software

x-rite

DXO

eXpress digital.
DARKROOM

PHASE ONE

SEE OUR WEB SITE FOR A FULL LISTING

DIGITAL PRINTERS

EPSON
PROFESSIONAL IMAGING

Stylus Pro 4880
17" Colorburst Inkjet Printer, 2880 x 1440 DPI Resolution, 16-bit Printer Drivers with USB 2.0 & Ethernet Interfaces

Canon
imagePROGRAF iPF6100
Photo Inkjet Large Format Printer
8" - 24" Paper Width, with Ethernet and USB 2.0 Interface

hiti
S420
Passport Photo Printer with 2.5" LCD Controller & USB Interface, 403 x 403 DPI, for Mac & Windows.

Kodak

HEWLETT PACKARD

SCANNERS

EPSON
Perfection V700
Photo Photo Flatbed 4800x9600 dpi, 48 bit, built-in 8"x10" Transparency Unit, USB 2.0 & FireWire

PACIFICIMAGE
PrimeFilm 7250 Pro3
35mm Film Scanner 7200dpi USB 2.0 & Firewire Interface

BRAUN PHOTO TECHNIK
Multimag 4000
for 35mm Transparencies, with Digital Ice Technology, USB & Firewire Interface, for Mac & Windows.

Nikon
5000-ED
Super Coolscan 35mm Film Scanner with USB 2.0 Interface.

MP3 PLAYERS

Microsoft® zune
Microsoft Zune
4/8/80 GB Digital Media Player,
Black, Green, Pink, Red

SanDisk
Sansa View
8, 16, 32 GB MP3 Video Player with 2.4" Widescreen,

Sansa Clip Series
1, 2, 4 GB MP3 Player,
(Red, Black, Silver, Pink, Blue)

Sansa Fuze Series
2, 4, 8 GB MP3 Player with 1.9" Color LCD Screen & 40 Preset Station FM Radio
(Red, Black, Silver, Pink, Blue)

VOICE RECORDERS

DS-40
- Record Up to 137 Hours 512MB
- With the STXQ Recording Mode.
- Stereo and Two Channel Recorder.
- Removable Stereo Microphone with Remote Control.
- 5 Recording Modes.

IOMDS40

VN-5000
- Slow and Fast Playback
- Easy file management functions
- Large LCD
- Contains four folders and each folder stores up to 100 files
- Select from three recording modes
- Voice activation
- Index marks

IOMVN5000

WS-331
- USB mass storage class,
- Backlight Full-Dot LCD
- 2 GB of internal Flash memory
- Recording Format: WMA
- Includes Microphone & Earphone Jack
- Built-in speaker

IOMWS331

WS-210S
- Built-in stereo microphones.
- 512MB internal flash memory.
- WMA recording format.
- 138 hours of recording .
- Six recording modes
- Long-life battery
- Organize • Lock files
- Slow and fast playback speed variations.

IOMWS210S

DIGITAL STORAGE

EPSON
Multimedia Storage & Viewer, with USB 2.0 Interface & 4" LCD
P3000 40 GB *IESP3000*
P6000 80 GB *IESP6000*
P7000 160 GB *IESP7000*

DIGITAL FOCI
Photo Safe, Portable Picture Storage Hard Drive with Card Reader, USB Interface.
80 GB
160 GB
250 GB

Wolverine
ESP Multi-Media Player with built-in 7 in 1
Memory Card Reader 3.6" wide view angle TFT LCD with adjustable Back Light multiple features
80 GB *WVESP80*
120 GB *WVESP120*
160 GB *WVESP160*

JOBO
Giga Vu Pro Evolution Multimedia Photo Storage System and Viewer for Professionals
40 GB *ICDGVPE40*
80 GB *ICDGVPE80*
120 GB *ICDGVPE120*

HYPERDRIVE
Memory Card Backup Device
SPACE
- Fastest Memory Card Backup
- Fastest USB Transfer Speed
- Most Powerful Battery
- Directly accept 18 different card types
- Unlimited capacity

Space	Color	Color "O"
40GB	40GB	40GB
80GB	80GB	80GB
120GB	120GB	120GB
160GB	160GB	160GB
—	250GB	250GB

MEMORY CARDS

SanDisk
Extreme IV 8.0GB
Ultra II

Kingston TECHNOLOGY

Lexar
Lexar Professional CompactFlash 8GB
Lexar Platinum II CompactFlash
Lexar Professional SD Card 2GB 133x Speed

OLYMPUS

DANE-ELEC Memory

Transcend

DELKIN DEVICES

HOODMAN

Panasonic

SONY

Kodak

SEE OUR WEB SITE FOR OUR FULL LINE & PRICES

6/2009

Customer Relations 800-815-0702 212-741-0466
Mon–Thur. 9–4:30, Fri. 9-1, EST • FAX # 212-463-7223

ADORAMA INC.
Source for the Educated Photographer

STORE: 212-675-6789
HOURS: Mon.-Thurs. 9-6:30pm • Fri to 1:00 • Sun. 9:30-5:30

THE ULTIMATE IN PHOTO SHOPPING: www.adorama.com

FREE Shipping
ON THOUSANDS OF PRODUCTS
SEE OUR WEB SITE

WE CARRY A FULL LINE OF VIDEO, MULTIMEDIA & ACCESSORIES
for a complete listing visit our web site

Canon
Check out all canon HD Cameras

Panasonic
We carry the full pro line and accessories

SONY
Authorized USA DEALER

JVC
We carry the full line of cameras and monitors and accessories

VIDEO BATTERIES

anton bauer
The source of professional Batteries, chargers and battery adaptors

bescor
A complete line of battery packs & Belts

I·D·X

The professional's choice for V mount and NP style batteries and chargers

VIDEO STABILIZING SYSTEMS

GLIDECAM
Complete line of stabilizers and vests from the small Mini DV cameras to the full size camera

VariZoom Lens Controls
Full line of lens Controls, Stabilizers and Batteries for the prosumer and pro cameras

STEADICAM
- Merlin
- Flyer
- Pilot
- Accessories

COMPUTER EDITING

Adobe
- Premiere Pro
- After Effects
- Audition
- Creative Suite
- Production Studio

matrox
Professional Realtime Native HDV and DV Editing System with Adobe Premiere Pro CS3 Software for Windows

datavideo

- Analog to DV Converter
- Time Base Correctors
- Video Mixers

Professional strength storage solutions for demanding applications!
- G-RAID2 • G-DRIVE Q
- G-DRIVE-mini • G-SAFE

AUTHORIZED SONY U.S.A. DEALER

We carry a full line of Sony products for immediate delivery at the best prices

VIDEO LIGHTS

LITE PANELS™
- Heat-free LED technology
- Produces bright, soft light Integrated dial for instant 100% to 0 dimming

bescor
- 20w/35w Multi-Purpose Light
- Light & Battery Combo Kits
- Studio 12v DC Broadcast Light
- Light& Battery Combo Kits
- Dual Use AC/DC Commercial Light

Frezzi
- Standard Mini-Fills
- Dimmer Mini-Fills
- Dimmer Led Mini-Fills
- Standard Micro-Fills
- Dimmer Micro-Fills
- 10 Watt Micro-Sun Gun HMI'S

NRG
- Studio / Location Lighting
- On-Camera Lighting
- Stands / Trusses, Clamps, & Fittings

VIDEO TRIPODS

sachtler Professional Tripods
- Fluid Heads
- Tripods
- Pedestals
- System Packages

Libec
LS38(2A) Tripod System
- Supports 17.6 lbs
- Maximum Height 63"
- 75 mm ball
- Spreader & Case included

MILLER
- Mini DV Systems & DV CAM
- Arrow 25 Systems:
- Arrow 40 Systems:
- Arrow 55 Systems:
- Pro jibs • Pedestals

CARTONI
- Action Pro
- Focus series
- Laser • Gamma
- Delta
- Master

ARRI
- Tungsten lighting
- Fresnel lighting
- HMI lighting
- Fluorescent lampheads

COOL-LUX PRO TOOLS FOR THE TRADE
- Digi-Lux Dimmable
- Mini cool lights
- Micro lux lights
- Soft lights
- Mini soft lights
- Hollywood kits

VIDEO LENSES

Century precision optics
Professional and HD grade lenses from Fisheye to telephoto

FUJINON
Complete Line of Fish eye ,wide angle and Telephoto lenses

CAVISION
Broadcast Series 3-Element Zoom-Through Converter Lenses, Matte boxes & Filters

PROOPTIC
(0.42x Semi Fisheye)

16X9 INC
- Add on lenses
- Lens controllers
- Noga arms
- Chrosziel Pro Matte Boxes

VIDEO CASES

Petrol
Petrol Compact Camcorder Bag for Mini-DV/HD removable dividers fits official carry on regulations.

Tough nylon oxford material waterproof coating, quick to deploy

porta brace
Ideal for compact pro mini DV/HD Camcorders DuPontd 1000 Denier Cordura, water repellent finish

AUDIO

SENNHEISER
Authorized Dealer
Complete line of Shotgun professional wired and Wireless microphones

AZDEN
- Amateur wireless mics
- Professional wireless mics
- Dual Channel
- Shotgun Mixer

BeachTek
- MIC PREAMPLIFIER
- DUAL XLR audio ADAPTERs

42 West 18th Street New York, N.Y. 10011
info@adorama.com www.adorama.com

ADORAMA INC.
Source for the Educated Photographer

Order Toll Free USA / Canada - 800-223-2500
Orders & Information - 212-741-0052

©9/2008

THE ULTIMATE IN PHOTO SHOPPING:

www.adorama.com

14 Day Money Back GUARANTEE *Please check our website for details*

FREE Shipping ON THOUSANDS OF PRODUCTS

SEE OUR WEB SITE WWW.ADORAMA.COM

FLASHPOINT

ADORAMA BUDGET STUDIO FLASH

- This economically priced AC strobe will allow you to create professional lighting results.
- The 110 volt unit plugs into any standard household socket.
- It has a circular flash tube that is daylight balanced at 5600 K, a guide number of 90 at ISO 100 and a recycling time of 4 seconds. It also comes with a 60 watt modeling lamp.
- The Budget Studio Flash can be triggered through the camera with its 12' sync cord (included), by another flash being fired and activating the built-in photo slave or through its open-flash test button.
- Specs: 6-1/2" long, 3-1/2" diameter. Weighs only 15 ounces.

(LTBF) ~~$59.95~~ **$49.95**

BARNDOORS

Four leaf barndoors designed to direct light and prevent light spill or camera lens flare

(LTBBD) **$9.95**

SNOOT

Restricts light output to a narrow beam. It can be used as a hair light or for creative highlights,

(LTBSH) **$11.95**

FILTER SET

Yellow, Green, Red & Blue

(LTBFS) **$9.95**

SOFT BOXES

Softbox for the 100 watt Second Budget Monolight.

12"x12" (LTBSB12) **$19.95**

18"x18" (LTBSB18) **$29.95**

60 watt modeling lamp .....(LTBMLSN) **$5.95**

NEW! Lower Prices

Adorama AC Master Slave

with PC Connection, Guide Number of 90 at ISO 100.

(LTACS) **$19.95**

Adorama AC Slave Flash

Guide number 90 at ISO 100.

(LTACMS) **$18.95**

Adorama Color Filter Set

for the AC Slave & AC Master Slave Flashes, Red, Green, Blue and Yellow

(LTACMS) **$4.95**

BUY A BUDGET KIT AND SAVE

BUDGET STUDIO FLASH KIT #1

2 – **Budget Studio Flashes**
2 – 7" Light stands
1 – 33" White Umbrellas with Black Cover
1 – Deluxe carrying case

(LTBK1) **$199.95**

BUDGET STUDIO FLASH KIT #4

3 – **Budget Studio Flashes**
3 – 7" Light stands
2 – 33" White Umbrella with Black Cover
1 – Barndoors
1 – Snoot
1 – Set of 4 Color Filters
1 – Deluxe carrying case

(LTBK4) **$299.95**

FLASHPOINT MONOLIGHTS

Where Pro Power and Quality Meet At An Incredible Price.

Great lighting: Adorama Flashpoint II Monolights deliver-at an astonishingly high level of sophistication and quality and at remarkably low cost. Flashpoint Monolights deliver all the power you need--more blitz for the buck than any competitive units on the market Flashpoint II Monolights are the real deal-pro-caliber units you can rely on the give your images a competitive edge.

FLASHPOINT MONOLIGHTS

	Model	GN	Recycle	Weight	Sync	Price
FLASHPOINT	320	118	1.2 Sec	3.00 lbs.	6v	$99.95
FLASHPOINT	620	192	1.2 Sec	4.6 lbs.	6v	$189.95
FLASHPOINT	1220	252	2.6 Sec	5.25 lbs.	6v	$279.95
FLASHPOINT	1820	282	3 Sec	5.75 lbs.	6v	$329.95
FLASHPOINT	2420	320	4.5 Sec	6.20 lbs.	6v	$399.95

Buy a Flashpoint Kit & Save

Flashpoint II kit

Includes: 1 Monolight, 10' Air Cushion Stand & a 40" Umbrella (White w/Black Cover)

320 Kit.....$129.95 620 Kit.....$229.95
1220 Kit.....$299.95 1820 Kit.....$359.95
2420 Kit.....$429.95

Portrait Wedding kit

Includes: 2 Flashpoint II Monolights, 2-10' Air Cushion Stands, 2-40" Umbrellas, Snoot, & Carrying Case.

320 Kit.....$329.95 620 Kit.....$499.95
1220 Kit.....$699.95 1820 Kit.....$799.95

FLASHPOINT ACCESSORIES

4 Leaf Barndoor FP2BD **$29.95**

Snoot FP2SN **$44.50**

10' Sync Cord FP5C **$12.95**

16" Soft Flood Reflector (Beauty Dish) FP2RSF **$44.95**

Softbox
24"x24" FPDPSB2424 **$39.95**
24"x36" FPDPSB2436 **$59.95**

Modeling Lamp
for 620 FPML620 **$12.95**
1220/1820 FPML1220 **$14.95**

Flashtube
for 620 FPFT620 **$39.95**
1220/1820 FPFT1220 **$49.95**

Customer Relations 800-815-0702 212-741-0466
Mon–Thur. 9–4:30, Fri. 9-1, EST • FAX # 212-463-7223

ADORAMA INC.
Source for the Educated Photographer

STORE: 212-675-6789
HOURS: Mon.-Thurs. 9-6:30pm • Fri to 1:00 • Sun. 9:30-5:30

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

FREE Shipping
ON THOUSANDS OF PRODUCTS
SEE OUR WEB SITE

PHOTO ACCESSORIES

FLASHPOINT
5-IN-1 COLLAPSIBLE DISC REFLECTOR,
Translucent, White, Black, Silver & Soft Gold
NEW! Lower Prices
perfect for reducing contrast, warming skin tones, eliminating shadows or just softening light.
They can be hand held or attached to a light stand with the extendable Reflector Holder
22 FPPR5122 19.95
32 FPPR5132 34.95
42 FPPR5142 39.95

Adorama Portable Reflector Bracket 22-58"
Shown With Stand & Translucent Refector
LTPRB 29.95

FLASHPOINT
Flashpoint Announces its New DSLR VERTICAL BATTERY GRIPS
Available at Adorama for the following Cameras with FREE Shipping
3MP Digital Camera with Cradle, 1.5" Screen 4x Digital Zoom
NIKON:
D300/D700 ..... $79.95
D80 ..... $79.95
D200 ..... $79.95
D40/D60 ..... $49.95
CANON:
20D/30D/ 40D/5D Rebel XSi/XTi
STARTING AT $49.95

ADORAMA DESHADOW BOX
16"X16"
LTPRB 39.95
Portable Still Life Studio In-A-Bag, with 16" x 16" Soft Light Box, Halogen Lamps, Blue Background Sweep, & Custom Carrier
W/optional Table Top 2 Section Tripod : only $49.95

ADORAMA INC.
Source for the Educated Photographer

10 Fast Fixes for Everyday Photo Problems

By Philip Ryan

1 Problem: No time to fiddle with controls.
Solution: Preset shooting modes. Who says real photographers don't use preset shooting modes, despite the silly little icons? These simple settings can be a godsend when you need to shoot *right now*! Want to freeze a tennis shot? Dial in the Sports setting (running man icon) for a fast shutter speed. Need shallow focus to emphasize your subject? Try the Portrait setting (face). For depth of field that doesn't quit, turn it to the Landscape (mountain) mode.

2 Problem: The exposure looks good, but the colors are off.
Solution: Check the channels. We often tell you to look at a histogram to check your exposure, because it gives you a more reliable idea of exposure than the image in the camera's LCD. But even if that lone histogram looks okay, one of the RGB color channels could be overexposed. If so, reds might look oversaturated while the other colors are fine. If your camera has color histograms, use them. Make sure that each looks like a mountain with a peak somewhere between the lines on the left and right. If any of the histograms are squished to the left (underexposed) or the right (overexposed), shift the white balance to wrangle them into line.

3 Problem: You're not sure how much depth of field you have in a composition.
Solution: DOF preview. Every DSLR has a button on the front, near the lens, that stops down the aperture blades so you can see exactly what the camera's sensor will see when you take the picture. A couple of

EWAN SHEARS

caveats: Make sure you've focused first. And if you're using a small aperture, the image may be too dark to be useful—try shielding the viewfinder with a cap or your hand, and wait until your eye acclimates to the dark.

4 Problem: One of your lenses doesn't autofocus where you would focus.

Solution: Adjust the AF point. Many DSLRs let you fine-tune the way a given lens focuses. Canon and Sony call it "AF Micro Adjustment," while Nikon calls it "AF Fine Tune." Remember, depth of field extends about one-third of the way in front of and two-thirds of the way behind the point you focus on. So, the ability to shift the point of focus can have noticeable effects on your shots, especially if you tend to shoot at wide apertures, with their accompanying small depths of field.

5 Problem: You're shooting in low light without a tripod or a fast lens.

Solution: Brace yourself. In dim light, it's tough to get a shutter speed fast enough to handhold your camera. You can try turning up your ISO and using a wider aperture, but that only takes you so far. When all else fails, lean up against the nearest wall, keep your elbows in and shoulders relaxed, take a deep breath, exhale half of it, and press the shutter gently. Repeat as necessary and hope one of the shots will be steady enough. Of course, if you're shooting a moving subject, the slow shutter speed might make your subject blur, though the background should be sharp. About the only way to save this is to tell everyone it's "an artistic effect."

6 Problem: You want to try high-dynamic-range imaging, but you forgot your tripod (again).

Solution: Set your priorities. Since you have to combine multiple frames to create an HDR image, it's best to use a tripod so the camera won't move between frames and the images will lay perfectly over one another. But if you're without a tripod, see if your camera will shoot a high-speed burst in aperture priority and bracket mode. You'll capture a series of images with varied exposure, perfect for HDR conversion. While you're at it, set the camera's bracketing sequence to shoot underexposed, then normal, then overexposed to make your images easier to browse.

7 Problem: You want to set the focus and forget it.

Solution: Take AF off the shutter. When shooting sports, it's often great to set your focus once and leave it there. But, if your camera refocuses every time you press the shutter, you'll quickly be frustrated. Luckily, you can configure most DSLRs to activate AF by another button. Some Canon and Nikon DSLRs have AF-On buttons specifically for this purpose.

8 Problem: You don't know how far away from your subject you should be for the most depth of field.

Solution: Learn the hyperfocal distance, the nearest you can be from your subject and still include infinity focus at a given aperture and focal length. For instance, for a 50mm lens set to f/16, it's 17 feet—everything from about 8.5 feet to infinity will be sharp. To download hyperfocal distance charts for your lenses, visit www.dofmaster.com.

9 Problem: You've tried painting with light, but the images come out too blue.

Solution: Use a gel. Painting with light using a conventional flashlight has long been a fun way to get creative after dark. But there's a hitch with today's smaller, more powerful LED flashlights: Their color temperatures are too cool (bluish) for most tastes. If that's what you're facing, pick up some Rosco warming gels and tape a portion to the front of the flashlight.

10 Problem: You want to back up your images, but you're lazy and disorganized.

Solution: Save directly to DVD. If you like to back up your images to DVDs and want to simplify the process, use only 4GB memory cards. Since DVDs hold 4.7GB of data, you can easily fit one memory card full of images on each DVD without much thought or effort.

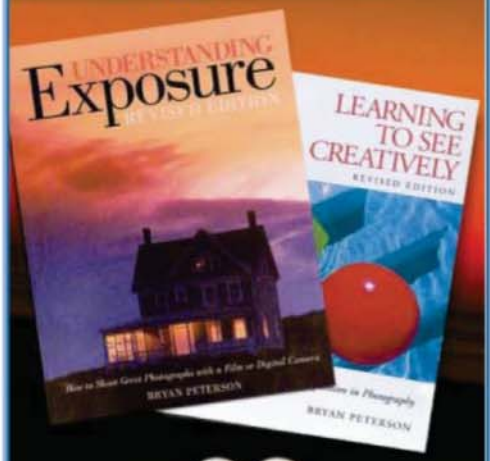
THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

WE'RE GIVING AWAY
THOUSANDS OF DOLLARS
IN CASH AND PRIZES

Think you have the PERFECT PICTURE?

Bryan F. Petersen, world re-renowed author and photographer and the founder of PPSOP.net, the world's #1 on-line photo school AND Adorama are thrilled to announce the most ambitious and rewarding photography contest in the world!

Get all the details now at:
www.ppsop.net/contest



the PERFECT PICTURE school of photography
www.PPSOP.net

ADORAMA INC.
Source for the Educated Photographer

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

FREE Shipping
ON THOUSANDS OF PRODUCTS
SEE OUR WEB SITE

UNDERWATER PHOTOGRAPHY

FILING & STORAGE

flora PROFESSIONAL ALBUMS™
SUPERIOR MOUNT ALBUMS
- Bonded Leather cover
- Pressure sensitive page to hold print in place with dual peel away release paper for easy placement of photo
- Individual strong gift box
- Available in Black or Chocolate

FLASHPOINT

PORTFOLIO CARRYING CASES

- Deluxe padded carrying case • Constructed of black Softex material with interior padding • Has a detachable strap and carrying handle with pad • Quick-snap, secure buckles • Large zippered security pocket on the back of the bag • Window for ID or business card

8x10 (up to 8-1/2 x 11 x 2") 29.95
11 x 14 x 2 (up to 11 x 14 x 2") 39.95

Don't let the low prices fool you.
Flashpoint cases are comparable to cases costing twice as much

ADORAMA ARCHIVAL BOXES

Made From acid-free materials and contain no products that might harm photos or negatives. Plus they contain a unique patented dual chemistry to give your photos the best possible protection

ARCHIVAL MASTER BOXES
Holds and includes 6 slide boxes

ARCHIVAL PRINT BOXES
Archival fiberboards developed specifically for long-term storage of photographic materials. With metal reinforced corners, 3" deep.

Print File

ARCHIVAL PAGES

Sheets	25	100
35mm Slide Pages	8.50	29.95
Most Negative Pages	5.95	19.95
Ultima Negative Pages	7.50	24.95
Contact Pages	9.95	34.95
Print Pages	9.50	—

Oversize Binder OB-1 ....9.95
Work Box 2.5" 15.95

ADORAMA INC.
Source for the Educated Photographer

Listed below are all of the advertisers in this issue and the pages on which the ads appear.

ADVERTISERS INDEX

Reader Service	Page(s)
Abes of Maine	91
Adorama	69, 79, 87, 107-117
Alien Skin	2
Anthropics	9
B&H Photo	95-105
Beach Camera	89
Buffalo Technology	23
Buy Dig	75
Checkrated	86
Circulation	51
Classified	82-85
Delkin	46-47
FJ Westcott	29
Graphic Authority	35
HP Marketing	51, 80
Lensbaby	10
Mentor Series: Oregon Coast	6-7
Mpix	CVR3
Newegg	81
Nikon	13, 50
NYIP	73
Olympus	CVR4
Popphoto.com	88
Really Right Stuff	39
Samy's Camera	92
Seiko Epson	15
Sigma	18-19
Sony	CVR2-1
Tamrac	28, 37, 74
THK	4-5
Tocad	43, 59
Tristate	93
Wacom	49

POPULAR PHOTOGRAPHY (ISSN 1542-0337) (USPS 504-890), February 2009, volume #73, issue #2, is published monthly by Hachette Filipacchi Media U.S., Inc., 1633 Broadway, New York, NY 10019. Periodicals postage paid at New York, NY 10001 and at additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. POSTMASTER: Send address changes to Popular Photography, P.O. Box 54915, Boulder, CO 80322-4915; (386) 597-4375; Fax (303) 604-7644; popphoto@neodata.com. If the postal services alert us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year.

Publications Mail Agreement No. 40052054, Canadian Registration Number 126018209RT0001, Return undeliverable Canadian addresses to: P.O. Box 503, RPO West Beaver Creek, Richmond Hill, ON L4B 4R6 Canada Email: popphoto@neodata.com.

COMPILED BY MATTHEW HOLDEN LEWIS

QUOTES

"A new, universal language that requires no deep study… one that is understood as well by the jungaleer as by the courtier; by the Eskimo as by the wild man from Borneo; by the child in the playroom as by the professor in college; and by the woman of the household as by the hurried businessman—in short, the Language of the Photograph." **C.D.B. BRYAN**

"What novel—or what else in the world—can have the epic scope of a photograph album? May our Father in Heaven, the untiring amateur who each Sunday snaps us from above, at an unfortunate angle that makes for hideous foreshortening, and pastes our pictures, properly exposed or not, in his album, guide me safely through this album of mine." **GÜNTER GRASS**

"I'm not interested in nature. I'm interested in my own nature." **AARON SISKIND**

"A hot medium is one that extends one single sense in 'high definition.' High definition is the state of being well filled with data. A photograph is, visually, 'high definition'…Telephone is a cool medium or one of low definition, because the ear is given a meager amount of information." **MARSHALL MCLUHAN**

"The world we live in is but thickened light." **RALPH WALDO EMERSON**

THE ULTIMATE IN PHOTO SHOPPING:
www.adorama.com

FREE Shipping ON THOUSANDS OF PRODUCTS SEE OUR WEB SITE

CASES

Joe Farace Reporter Backpack II

NEW! Larger Size

GBR $79.95

Has a camera cradle that will hold a digital pro camera with a 100-400 lens, 9 repositionable dividers to hold several lenses, a flash and lots more.

Separate compartment holds a 17" laptop (G5).

Made of weather resistant, black, Softex nylon. 19.5" x 13" x 9.8"

Accepts All Slinger USA attachment accessories.

Mary Farace Daypack Backpack

Has a camera cradle that hold a compact digital camera with a 100-200mm lens attached and 9 dividers that holds everything you'll need for a day trip of shooting. Made of weather resistant, black, Softex nylon. Compact design 14" x 12" x 6". Accepts All Slinger USA attachment acc.

GBDPBK $54.95

SHOULDER BAG

GBSLSM $69.95

Features:

- Pockets Galore
- Removable insert provides protection for a midi digital/SLR camera, point-and-shoot camera, or mini DV camcorder and separates your photographic gear from your personal items.
- Special connecting loops on the sides of the bag to tie additional gear to the exterior of the bag.
- Roll-away, zipper-sealed flap for ultimate protection.
- Positive closure latches to keep your gear secure.

BINOCULARS

EL Series SWAROVSKI OPTIK

10 x 42 EL, Water Proof Roof Prism Binocular with 6.3 Degree Angle of View, Green, U.S.A. Limited Lifetime Warranty

BR Ultravid Leica

Water Proof Wide Angle Roof Prism Binocular with 6.6 Degree Angle of View, Black, U.S.A.

CARSON

We Stock The Full Line

Monarch Nikon

8 x 42 Monarch, Water Proof & Rubber Armored Roof Prism Binocular with 6.3 Degree Angle of View, U.S.A

Yardage Pro Bushnell

7 x 26 Pinseeker 1500 Laser Rangefinder with Slope Feature, for Golf, 1,500 Yard Range.

FL Victory ZEISS

10 x 42 T* FL Victory, Water Proof Abbe-Koenig Roof Prism Binocular with 6.3 Degree Angle of View, U.S.A.

VANGUARD
WINCHESTER
PENTAX
LEUPOLD
PREMIER SELECT CELESTRON DEALER

Canon
FUJINON
MEADE
MINOX SWIFT
STEINER GERMANY tasco

PERSONAL PLANETARIUM

PREMIER SELECT CELESTRON DEALER

SKYSCOUT

CNSS

Introducing the SkyScout from Celestron: The SkyScout is a revolutionary, one of a kind, patented handheld device that instantly identifies and/or locates any celestial object visible to the naked eye, providing educational and entertaining information, both in text and audio.

A fun learning tool for all ages, the SkyScout personal planetarium puts the knowledge of an expert astronomer in the palm of your hand.

Item Includes: Carry Case, Earphones, Hand Strap, USB Cable

SPOTTING SCOPES

DIGI SCOPING

SWAROVSKI OPTIK

Leica

SPOTTING SCOPES

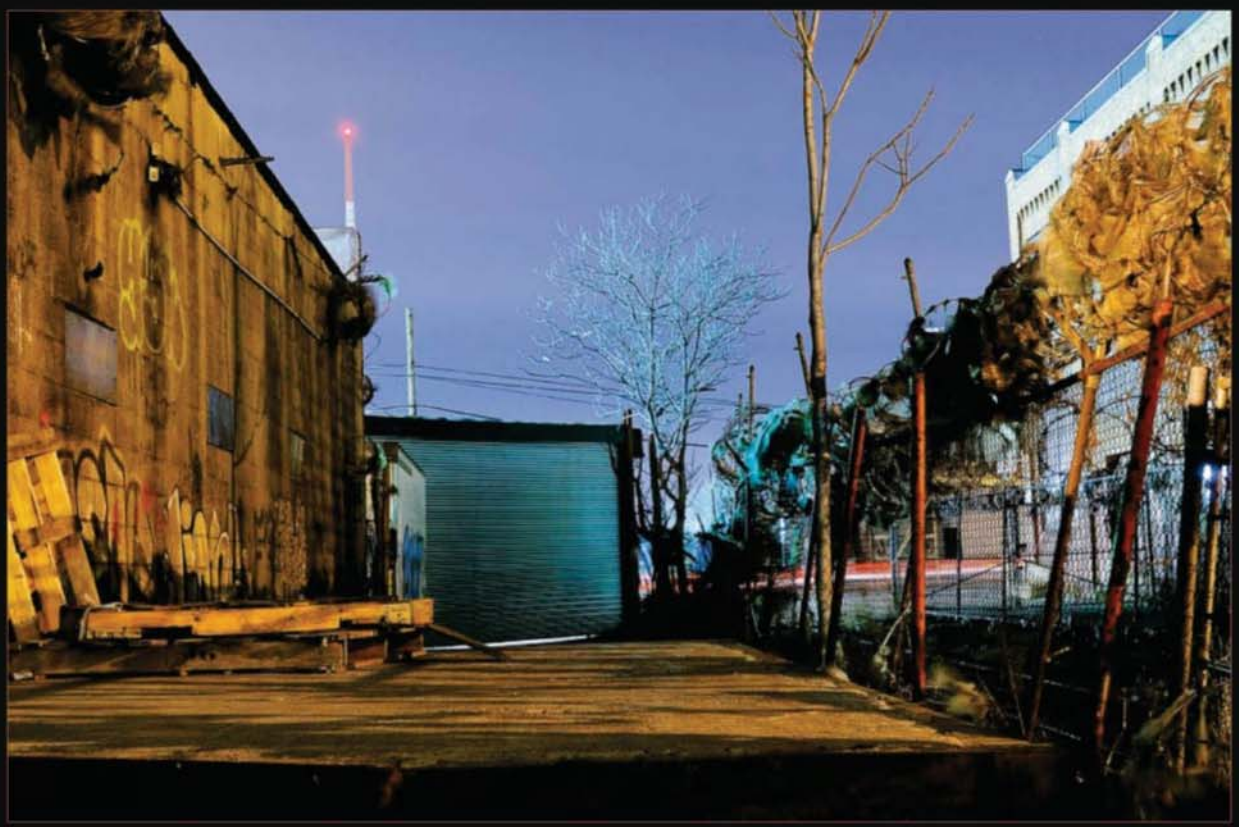
Nikon PREMIER

ZEISS

42 West 18th Street New York, N.Y. 10011
www.adorama.com • 800.223.2500

ADORAMA INC.
Source for the Educated Photographer

JOHN KERKACHARIAN



"These are part of my *Industrial Nature* series. When I first started, I was very careful in my framing to show only the tree or the bush, but then I thought about the old debate among nature photographers on the ethics of disclosing whether an animal was photographed in the wild or in captivity. I decided to start depicting my subjects the way they were, in their context. This is nature as it is…or as I see it. The bridge is in New Jersey, and the loading dock is somewhere in New York City. It's a lot of work finding locations—as you can imagine, sometimes access can be hairy. I research and scout locations during the day, then go back at night. For these photos, I used a Nikon D300 and 17–35mm lens. Both exposures were 30 sec at ISO 200, the bridge at f/8 and the loading dock at f/6.3."

JOHN KERKACHARIAN, WWW.PIXBYJOHN.COM

Custom Framing!

All New – 16 Frame Styles! Matting Options! Glass Options!

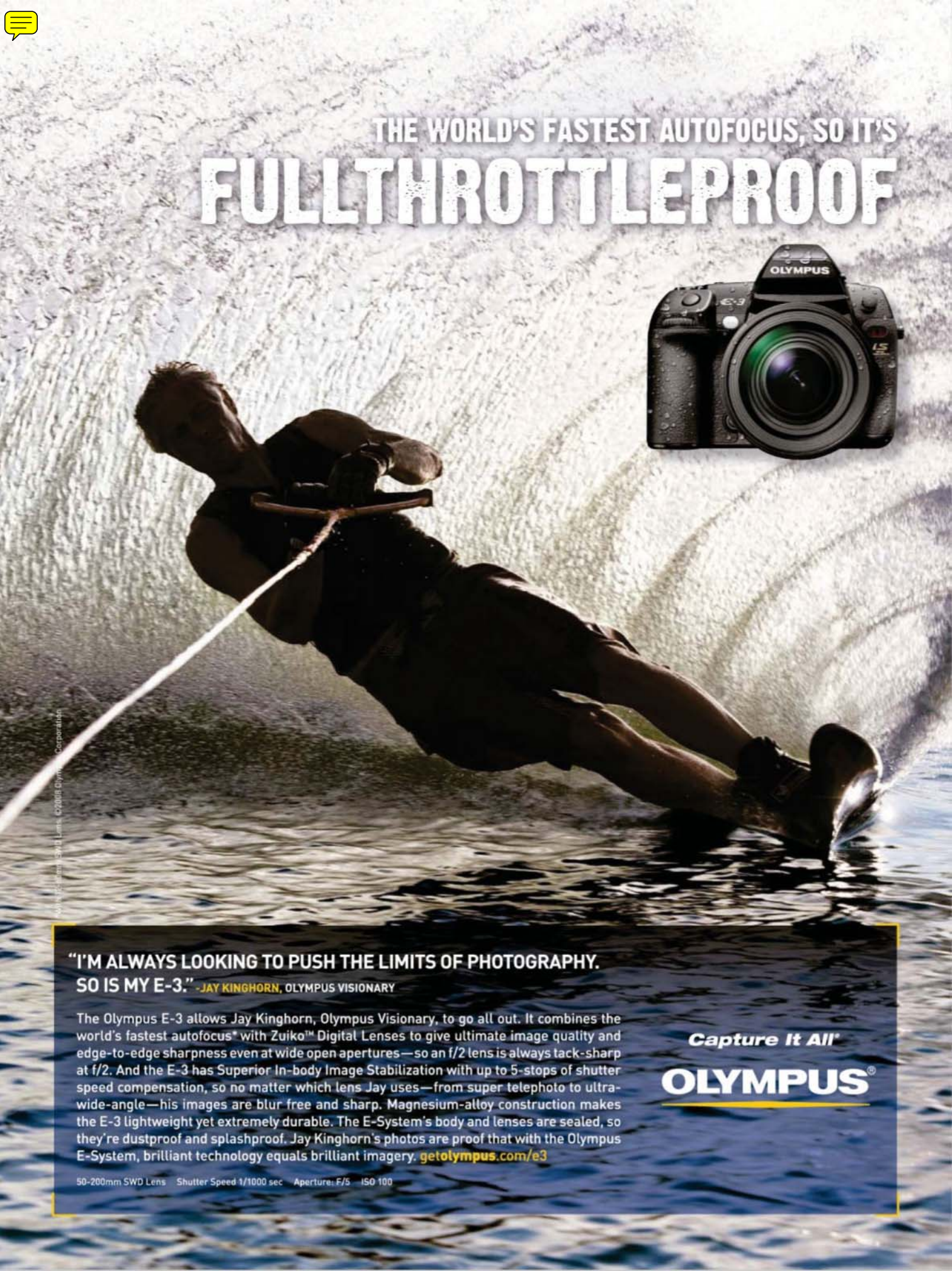
Order your print and have it framed at Mpix!

You can now have your print matted in black or white and add regular or non-glare glass.
Our quality and turnaround is superior.

Mpix™

Visit **www.mpix.com** to see our full line of photographic and press products.

100% COMPATIBLE
Mac/PC


THE WORLD'S FASTEST AUTOFOCUS, SO IT'S
FULLTHROTTLEPROOF
OLYMPUS
E-3
"I'M ALWAYS LOOKING TO PUSH THE LIMITS OF PHOTOGRAPHY. SO IS MY E-3." -JAY KINGHORN, OLYMPUS VISIONARY
The Olympus E-3 allows Jay Kinghorn, Olympus Visionary, to go all out. It combines the world's fastest autofocus* with Zuiko™ Digital Lenses to give ultimate image quality and edge-to-edge sharpness even at wide open apertures—so an f/2 lens is always tack-sharp at f/2. And the E-3 has Superior In-body Image Stabilization with up to 5-stops of shutter speed compensation, so no matter which lens Jay uses—from super telephoto to ultra-wide-angle—his images are blur free and sharp. Magnesium-alloy construction makes the E-3 lightweight yet extremely durable. The E-System's body and lenses are sealed, so they're dustproof and splashproof. Jay Kinghorn's photos are proof that with the Olympus E-System, brilliant technology equals brilliant imagery. getolympus.com/e3
50-200mm SWD Lens Shutter Speed 1/1000 sec Aperture: F/5 ISO 100
Capture It All®
OLYMPUS®